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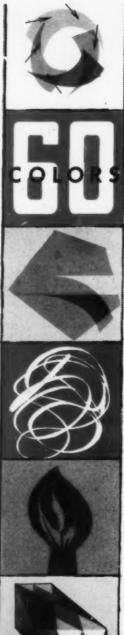
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art director studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

the era of good taste

34th Annual National Exhibition of Advertising & Editorial Art & Design

This 34th Annual Exhibition is a great forward step in the development and scope of advertising and editorial art and design in the United States, its possessions and Canada.

The Art Directors Club of New York is thus continuing its sponsorship of the only existing nationwide record of the visual concepts and communication of ideas for commerce.

Over 10,000 entries were received from which the 407 selections were determined. Each successive year the impact and influence of these awards in the field of art and design for industry have been progressively greater. Praise indeed for those chosen and the winners of special awards of Art Directors Club Medals, a high honor.

Advertisers, publishers and management are becoming more aware of the show's significance and should be greatly encouraged by the public's enthusiastic interest in these 34 exhibitions.

This year's exhibition notably embarks on an 'Era of Good Taste'. As never before, the integral working parts of the creative talents are functioning as a tremendously influential force in creating in the public's mind a great desire to read and to buy the products or idea presented.

The restrained use of color, powerful in its sensitivity; the clarified design of format, discarding the obvious obscuring gingerbread of design for designs sake; the use of copy written as a part of the whole, not as an after thought or as a dull preamble; all these adding up to forceful impact in the prime function of selling.

For almost a year the combined efforts of the Committee, the excellent group of judges and the Art Directors Club Staff have been directed toward the presentation of this show for your inspiration, information and pleasure.

We extend to you our cordial welcome to this 34th National exhibition of Art and Design for commerce of this past year.

Vincent DiGiacomo, Chairman

ART/DESIGN PACESETTERS New York's 34th 5th Annual Litho Awards Outstanding Typographic Design Atlanta's Fifth Annual RESEARCH & THE AD Starch Survey: Clear/Vague Associations UPCOMING TALENT Ray Cicero Al Zalon Dave Broad Elliott Erwitt ILLUSTRATION Selling With A Smile TELEVISION Art On Studio 1 Titles REDESIGN CASE STUDIES Look Magazine KNXT Newspaper Ads 72 Trends In Furniture Ads TYPOGRAPHY New Typefaces Of The Year 92 IN CHICAGO 86 IN PHILADELPHIA 90 **NEWS & VIEWS Business Briefs** Tax Talk 12 Letters 16 Quotes 18 Cover Designer 18 What's New 22 37 News 112 TRADE TALK SERVICES 122 Booknotes Ready Reference, Classified

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Lester Rossin is proud to announce the addition of six trend-setting <u>photographers</u> to our staff of creative illustrators and designers



HARRY CALLAHAN Head of the Department of Photography at Chicago's Institute of Design, Harry Callahan is a frequent exhibitor at the Museum of Modern Art and the Art Institute of Chicago. His work has appeared in US Camera Annual, Life, Harper's Basaar, Architectural Forum and the N. Y. Times Magazine.



JOHN STEWART Currently featured in Harper's Bazaar, Life, Fortune, Holiday and Bride's Magazine, John Stewart was a winner at the 1954 Art Director's Show. His work, reproduced in this portfolio, applies a sensational new technique for which he holds exclusive U. S. rights, and requires special lenses and electronic equipment developed in France.

CLIFFORD COFFIN For twelve years chief photographer at Vogue, Clifford Coffin has traveled the world to capture the personalities of such celebrities as Matisse, Hemingway, Mel Ferrer and Gloria Swanson. His imaginative fashion work has kept him constantly in the pages of most leading national magazines.



ARTHUR ROTHSTEIN Since 1946 Technical Director of Photography for Look. Received the Award of Excellence, First International Photographic Exposition; Award at International Modern Art Exhibition; Freedoms Foundation Prize, 1953. Represented in the permanent collections of George Eastman House, Brooklyn Museum, Museum of Modern Art, Library of Congress.

SOL LIBSOHN His handling of the structures and people of industry have won him important assignments on Fortune, Ladies' Home Journal and other leading national magasines. Work for Standard Oil, A. T. & T., U. S. Steel and other industrial leaders has brought acclaim at the Museum of Modern Art and Pittsburgh's Carnegie Museum.

ESTHER BUBLEY One of the most consistent winners of important awards, Eather Bubley has most recently captured first prize in Photography's International Competition. Featured regularly in Life, Ladies' Home Journal and others, Miss Bubley is also noted for her sensitive documentary work performed for industry.

a completely integrated staff

Illustratura

ELDESOM CACCIOLA COLE BAUBER GABY GORSLINE HANEE HURST RIDD BDVARBRY

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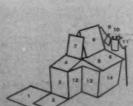
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Dentest ...

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- 13. D. STO & MARTIN



14 BESTS in the 34th, 119 BESTS in the last twelve exhibits.

1763 advertisements, 1441 mailing pieces, and 686 point-of-sale units were produced in the past year.

LESTER ROSSIN ASSOCIATES INC.

369 LEXINGTON AVENUE, NEW YORK 17 . MURRAY HILL 3-9729

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BIONI I DeCICCO INC.

business briefs

is TV cutting in to print media? The monthly ad billings figures for the past few years show a fairly steady climb in total ad expenditures, but the climb is largely due to continued sensational advances in TV billings. Has TV made its gains at the expense of other media? Recent survey in Business Week confirms point made repeatedly in this column that the print media have held their own and even advanced slightly, but that part of TV's gains have been made at the expense of network radio and most particularly, non-network radio.

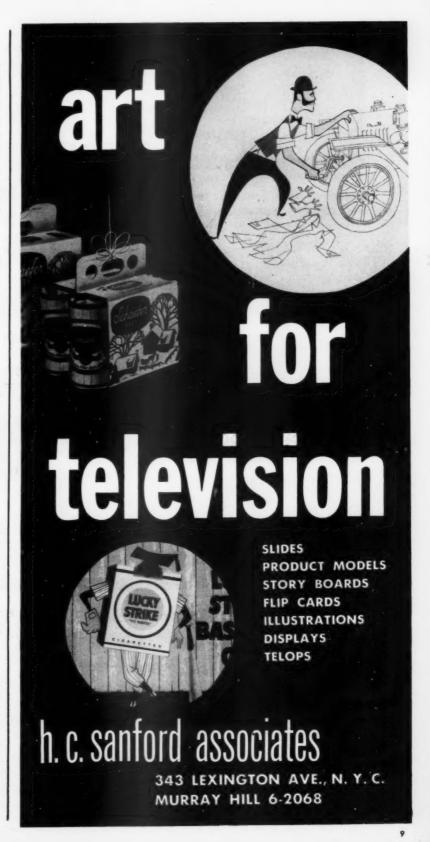
for example: Magazine billings for 1954 were a fraction of a per cent ahead of 1953. Business publications showed a 5% gain, outdoor was up 5.2%, and newspapers down 1.3%. The 40.7% network TV gain was countered by a 14.3% drop in network radio and a 44% falloff in non-network radio.

Meanwhile business productivity is booming, but what about purchasing power? Except for local and temporary conditions, economists say buying power is high and getting higher. They point to 10% fall in unemployment in recent months, income payments at record rates (well ahead of previous month and corresponding month in 1954) with factory payrolls nearing the 1953 record high.

Will the consumer spend his money? Only endof-year sales records can say for sure, but Federal Reserve System survey on consumer finances reports people more ready to spend than they were last year when there was some future economic uncertainty.

Retail boom is still strong. For fifth consecutive month sales have run 5% or more ahead of 1954.

Contributing to the record od budgets are the many new marketing developments. Appliance manufacturers are continually increasing their efforts to presell the public, a necessity now that the retailer is becoming little more than an order taker. I iquor advertising reflects the swing from blends to straights. The Detroit infighting is no tea party. Monsanto Chemical is starting a revolution by bypassing the established soap firms to sell its "ALL" directly.





BERNIE SYMANCYK® product illustration



STAN RIPENACKIS illustration



JOHN MILLIGAN decorative illustration



DOD POMERHN® creating color retouching



CHARLER ARMSTROMG. Intering

5

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now represented at our new studio in new york,
join those of our philadelphia staff
in offering a new high in
complete and creative art sources







AL STORZ-design







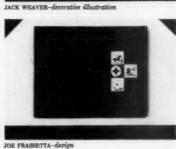






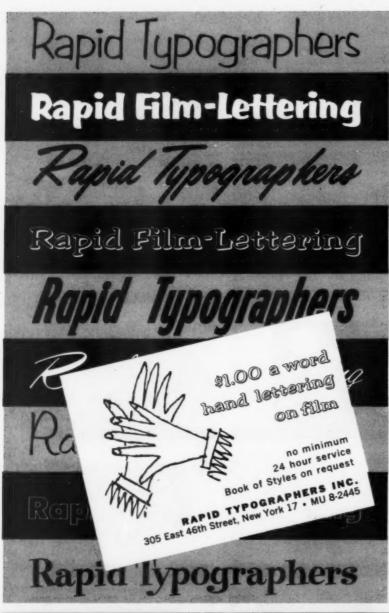






Rockwell's America The Answer great new power mowers OMYLAN DANYLUKE-lettering

ONTACT IN NEW YORK Tony Granados · Bryant Gorton · 270 Park Avenue · PLaza 5-0945 · CONTACT IN PHILADELPHIA Frank Scully · Al Richman Russ Gazzara · Lew Roberts · Bob Cawley · Jack F. Bowling · George Guarini · Dick Moore · 2009 Chestnut Street · LOcust 7-7600





tax talk

MAXWELL LIVSHIN, CPA

AD's wife and convention expense: The U. S. Treasury Department has just issued a ruling to the effect that amounts expended by a taxpayer for the purpose of having his wife accompany him on a business trip or to a business convention represent non-deductible personal expenses for Federal income tax purpose, unless it can be shown that the presence of the wife on such a trip has a bona fide business purpose. (Rev. Rul. No. 57, 1955.)

Regulation 118 provides that expenses of this type must be directly attributable to the conduct of the business to be deductible.

Otherwise, the portion of the expense of the trip attributable to the wife's travel constitutes a non-deductible personal or living expense. The performance by the wife of some incidental service for her husband, such as the occasional typing of notes or of similar service while accompanying him on such trips does not establish her presence is necessary to the conduct of the business.

Sale of a going business involves multiple assets

For Federal income tax purposes, the sale of a going business operated as a sole proprietorship does not constitute the sale of a single asset. Such sale constitutes the sale of the individual assets comprising the business. For the purpose of determining whether the gain on the sale of a particular asset is to be included in gross income as an item of ordinary income or whether it is to be treated as gain from the sale of a capital asset, all of the individual assets sold must first be classified as to (1) capital assets, (2) property used in trade or business, and (3) other property such as stock in trade or inventory.

For this purpose intangible assets such as goodwill constitute capital assets. The selling price must be allocated among the assets according to the respective relative value thereof, for example according to the ratio of the value of each individual asset to the sum total of the values of all the assets sold. Separate computations must be made of the gain or loss with espect to each asset sold and the gain or loss in each case must be treated in ecordance with classification of such as et, as described above. (Rev. Rule No. 9, 1065.)



art/client: american tel. & tel., sal taibbi, ad York Heart As nnual report/client: consolidated cigar corp annual report/client: n. y. heart assoc.



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kaging/client: consolidated cigar corp.





fabric design/client: cohama

GEORGE SAMERJA



art & design/client: john wanamaker

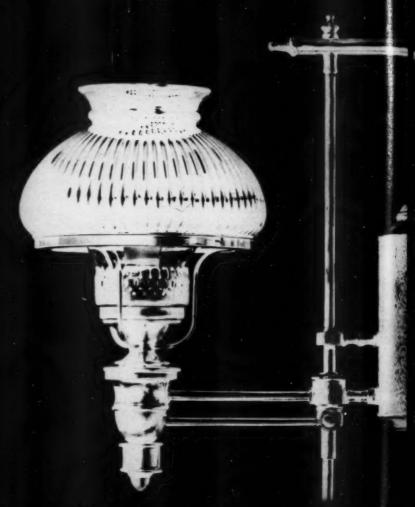


george samerjan/creative art & desig

whether yours is a problem involving editorial, packaging, advertising campaigns, tv, annual reports, bookle or illustration, contact george samerjar for layout, finished art and production

clients: coca-cola, consolidated cigar co american telephone & telegraph, ibm, gimbels, cbs-tv, e.r. squibb, john wanamaker, cohama, n.y. heart assoc metro group newspapers, fuller & smit & ross, benton & bowles, donahue & coe, abbott kimball, readers digest, abbott laboratories, electronic design magazine, iron age, modern machine shop, research engineering, american optical co., famous artists schools, day delaney printers, sutliff & stevenson.

george samerjan/creative art & desig 80 w. 40th st., new york 18, longacre 4-7257

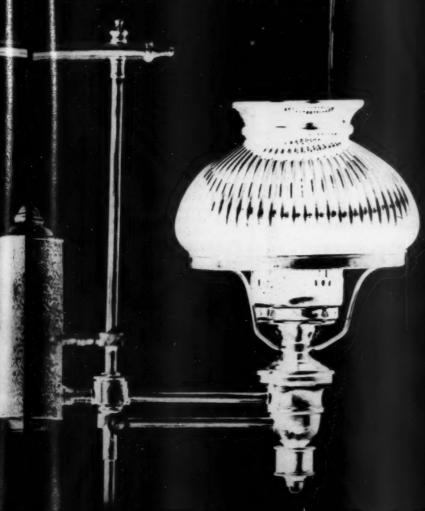


DON'T TAKE THEN

when you can be positive of the lest



LAYOUT, ILLUSTRATION, RETOUCHING, LETTERING, SPOTS, COMPLETE SALES PROMOTION PACKAGES



ENEGATIVE APPROACH

of thisest in ART and photography with Boyan and Weatherly, Inc.

525 Lexington Ave., New York, N.Y. PL 8-1110





*CORRY FASHION PHOTOGRAPHER 270 PARK AVENUE, NEW YORK 17, N.Y. PLAZA 3-4424

letters

More Paris notes . . .

Remember the old slides they used to show in the movies (late silents) to advertise commercial products between films? Well, here in France it's a big thing in the way of advertising except that instead of slides they use regular movies (mostly in color) giving a plug to some product. Animated cartoons are used very often as are puppets ... It's interesting to see the audience build resistance to these shots... if the subject matter is dull, books and newspapers are produced and the theater looks like a Bible class. As a rule the publicity productions are very clever (and very sexy)...Colgate Dentifrice had been doing a series with a solemn doctor giving warnings about halitosis, tooth decay, etc. It was too heavy and was replaced with a real racey theme ... a goodlooking, sexy gal is seen walking on one of the girders about 400' up the Eiffel Tower. She suddenly jumps, very Hitchcock! Then, as you expect to pick up the pieces she lands in the seat of a convertible with the startled passengers saying, "After all this, you look so fresh." To which she replies, "Naturally, I use Colgate Dentifrice." Every week they have a new episode ... Believe me, when this is on no one is reading . . . Most of the presentations are clever and don't beat a theme to death. When they get heavy, out come the books and newspapers ...

Lou Myers, Paris

Art longevity . . .

Advertising art is not known for its longevity, but... a two-sheet poster currently in the subways, the classic "3 Men In The Storm" for REM Cough Medicine, was designed by Lucian Bernhard more than 25 years ago, and was, in fact, used as the example of "Modern Poster Art" in the 1929 edition of the Encyclopedia Brittanica!

These were the days when poster design as a graphic arts classification had not been discovered in this country—(it hasn't gotten very far today and is still treated as a stepchild, usually adapted from magazine ads).

Considering its age, it is amazing that this REM design still stands out as "modern" among competing posters on subway walls today!

"What Example Of Advertising Art Has Stood the Test of 25 Years" could be the subject of an illuminating study.

Karl Bernhard

Can you do all this with any one paint you are now using?

A new paint has been developed which is creating a sensation in the art field. Gallery Colors is more than a new brand, it is the most versatile, the most revolutionary paint ever produced.

- 1. Paint on bond or tracing tissue without wrinkling. Yes you can pile layer upon layer of paint on the thinnest tissue without the slightest wrinkle or curl.
- 2. Paint on acetate without chipping. GALLERY COLORS go on acetate, glossy stats, and any smooth surface without any special preparation.
- **3. Paint on any surface.** These marvelous paints go easily on illustration board, (rough or smooth) canvas, gesso and anything at hand. Board absolutely does not buckle.
- **4.** Paint in transparent wash. You can paint in a loose watercolor technique even on tissue.

- 5. Can be used like oil, tempera or casein. GALLERY is not any of these three but combines all of their advantages.
- **6. Dries rapidly and matte.** GALLERY COLORS dry waterproof. Rapid drying, yet drying time can be controlled.
- 7. Complete range of colors. Each color dries brilliant and permanent. Eighteen carefully selected colors assures you of controlling the entire spectrum.
- 8. No bleed, crawl or crack. There's no fear of colors bleeding through. Even white covers any color easily.
- **9. Paint can be reworked.** After paint is completely dry it can be reworked with ease. Even dry paint on the pallette can be softened. No waste of pigment.

Anyone who has handled paint before will immediately be impressed by the texture and superb blending quality of these paints. We're so sure that you will find GALLERY COLORS exactly as they've been described, that we are prepared to make this offer. Buy them, use them. Complete set of 18 Colors—only \$15.00. If 'they're not the finest paints you've ever worked with, return them and get your money back. No questions asked.

Ask for them at your dealer or write:

GALLERY PAINTS INC. 148 E. 46th St., N. Y. 17, N. Y. • PL 5-4897

GOOD SIGNS

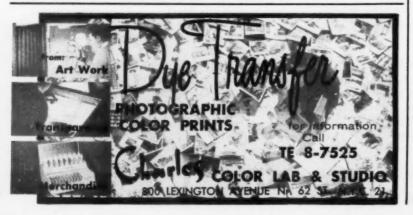
for emergencies ...

for pleasure ...

for "selling" photos ...



MAC BALL, 480 Lexington Avenue, New York 17, N.Y., PLaza 5-0863



quotes

Art-unsound selling

"It is sometimes difficult to avoid the impression that large sectors of the trading world regard artistic advertising as unsound. The poster and advertisement are thought by these people to have just the same limited function as the show window: that of presenting goods. Nyloned legs and the like are the only things that are occasionally given preferential treatment. In other words, there is a narrow minded insistence on the object per se, which in reality has very little to do with sound advertising. Art only comes into advertising where this is furthest removed from the strictly commercial sphere, i.e. in travel or exhibition posters."

> Jorg Lampe, in Graphis, No. 57, commenting on Austrian advertising and editorial art.

Design requires meaning

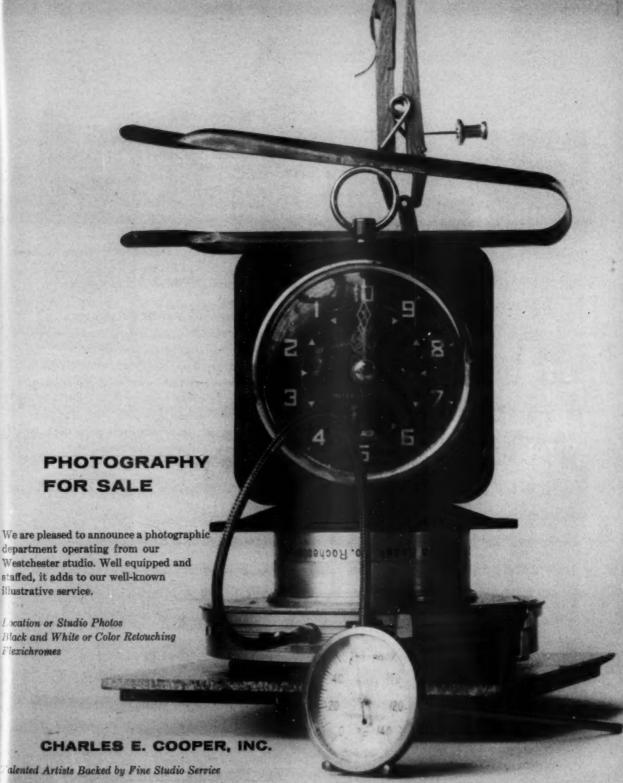
"You may design pretzel shaped walls, if you like, and suspend them from a butterfly roof by glass tubes, but if there is no serious substance to what you wish to say by these forms, the best you can hope for is that people will murmur, "Amusing." as they turn away."

Eugnene Raskin in "Architecturally Speaking."



Cover designer

Jack Wolfgang Beck, New York, is a New York consultant art director. He's working mostly for large industrial companie house organs, annual reports and magical statement. He designed the huge broadside announcing the current New York A Directors Club exhibit and is shown her literally up to his ears in the broadside.



136 East 57th Street, New York 22, New York PLaza 3-6880 11 Holland Avenue, White Plains, New York White Plains 8-7738



Jean Flowers

EVERY now and again we find an artist with a really fresh approach . . . a clean and unrestrained way of thinking . . . it makes us feel good. We like to watch his work and naturally we enjoy his acceptance by our clients.

Jean, with a wealth of practical experience is an incomparable designer . . . an accomplished illustrator. He has been given some of the most difficult problems to come off our plans board table and his answer has always been one of attention getting design and good merchandising.

With a rather outstanding accumulation of awards in the fine arts field, Jean continues to prove the merger of fine arts principles with commercial illustration and design.

Know this man . . . Jean Flowers.





Advertising Art

GARFIELD 1-0932



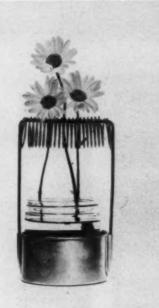
PHOTOGRAPHY

TOM MILSON

149 W. 54 STREET

672 S. LAFAYETTE

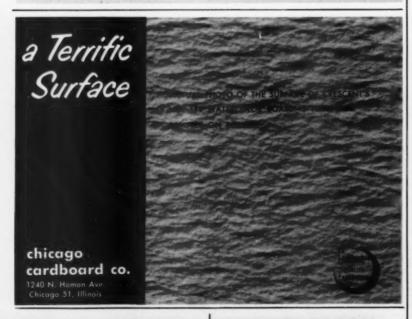
PARK PLACE



FOR THAT SPECIAL ASSIGNMENT

DESIGNERS 3 ART FOR ADVERTISING

115 WEST 45TH STREET . NEW YORK 36, N.Y. . JUDSON 2-5083







what's new

stock photos of railroads. Association of American Railroads public relations department has a large collection of photographs, approximately 15,000, of old and new railroads showing various aspects of trains and train parts. They are available free of charge for use in layouts by artists, television producers, illustrators, etc. AAR is in the Transportation Building, Washington 6, D. C. A brochure of sample pictures is available.

SUPER-WHITE PHOTO PAPER. Ansco Monodex Photofinishing Paper is now available in a new "Super-White" finish. It contains a brightening agent, Blancophor, which causes prints to reflect actually more than 100% of the incident visible light. This is achieved by converting invisible ultraviolet rays to visible white light through the use of the brightening agent.

cork display letters. Graforel types are cut-out letters made of composition cork. They are ready-gummed for mounting. Letters are available in 12 faces and 12 sizes, from 3/16 to 4" high and from 1/16 to 3/16" thick. Introduced in Paris, they are stocked in this country by Grace Letter Company, 5 E. 47 St., New York 17.

ILLUSTRATION BOARD SAMPLES. Folder showing samples of eight illustration boards has been issued by Crane Gallo, 110 W. 31 Street, New York 1. Prices and information are available.

PICTOGRAPH SYMBOLS. Picto-Pak are copyrighted symbols developed by the Pictograph Corp. for use in charts, graphs and ads. The symbols are self-adhering. They come in standard designs and colors printed on acetate fibre tape. There are components for statistical charts, office layouts, organization and flow charts, as well as 25 statistical symbols. \$1.00 single sheet, \$8.50 for 12 assorted sheets. Company is in Stamford, Conn.

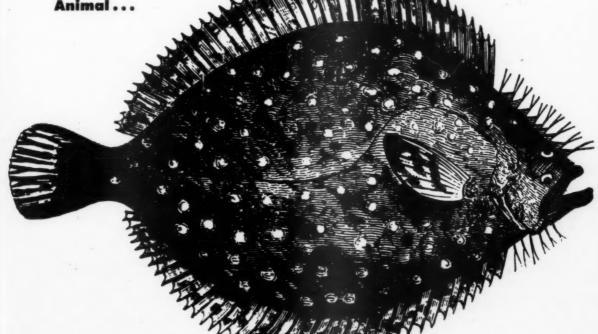
PAPER COLOR CHART. Savage Wide-Tone Background Paper is available in a choice of 36 colors. A chart of the colors may be had free. The paper is for use in backdrops, props, displays and platforms. Available in rolls of 107' x 12 yds. and 107' x 50 yds. Chart may be obtained from F. Holland, Savage Universal Corp., 480 Lexington Avenue, NYC 17.

(continued on page 28)

Vegetable . . .



Animal ...





Mineral ...

IT CAN BE PHOTOGRAPHED BETTER AT

206 EAST 65TH ST., NEW YORK 21, N. Y., TE 8-3300

ar'son ist (Sr's'n Yst), ar'son ite (-it), n. One who commits arson ars phen'a mine (ars-ten'a-men; -a-min), n. [arsenic + phenyl + amine.] Pharm. A light-yellow, readily oxidizable, hygroscopic powder (Cu-Hanlo-Asi 2HCl + 2HaC), used as a specific remedy for syptem. OF ilis, relapsing fever, etc.; - orig. known as "606" and marketed under the trade-mark Salvarsan. UI art (ärt), n. [OF., fr. L. ars, artis.] 1. Skill in performance, acquired by experience, study, or observation; knack. 2. Human contrivance or ingenuity, as in adapting natural things to man's use. 3. ar Ari ar-1 8 A branch of learning; a science; esp., one, as grammar or logic, serving chiefly as a discipline or as an instrument of knowledge; specif., pl., those branches of learning taught in the academic course of colleges; as, ma ter of arts. 4. Learning or the field of learning. 5. The principles of any branch of learning or of any craft; as, the service, n. 1. The occupance of labor for the benefit of another, or at an service.

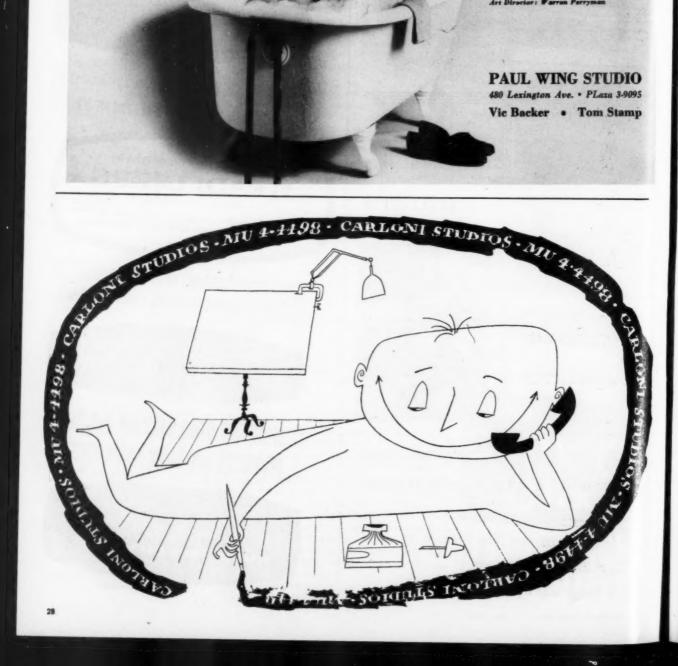
SERVE. 1. 2. Performance of labor for required; office of service.

other's command. 6. Systematic application of knowledge or skill result; also, an occupation requiring such as, industrial arts. 7. Skillful pla 8. Obs. Magical skill. Shak production according to and to the production sculpture Mayshark & Keyes, Inc. NEW YORK . 125 WEST 45th STREET SCHENECTADY, N.Y. . 238 FULLER STREET Schenectady 3-7554

like) in the cank...

RALPH TORNBERG . 1780 BROADWAY, NEW YORK 19 . COLUMBUS 5-5864





CAT: by CHARCO 68
BACKGROUND: by CHARCO 48
HEADLINE LETTERING: by CHARCO 28
SUBHEAD LETTERING: by CHARCO HB



AT LAST! A SMOOTHER BLACKER CHARCOAL PENCIL

that takes and holds sharp points!

NO HARD SPOTS . . . no knots . . . no grain.

Powdered charcoal, scientifically purified,
makes this lead amazingly smooth
even in the firm HB grade!

THE BLACKEST BLACK you've ever seen!
A special process changes the normal brownish cast
of charcoal to true jet black!

UNBELIEVABLY STRONG, long-wearing leads!

Even the extra-soft 6B will point in a jiffy
in your pencil sharpener and
withstand pressure on the flat!

UNIFORM GRADING, perfectly spaced!

Four separate formulae create four distinct,
dependable degrees of hardness.

WRITE FOR FREE SAMPLE,

naming this magazine, your dealer, and the degree you desire.



ew York . London . Toronto

New York • London • Toronto Mexico City • Sydney Charco









what's new

(continued from page 26)

FILMS AND PLATES DATA. A new data book, Kodak Graphic Arts Films and Plates, contains information on handling and processing light sensitive photographic materials in photomechanical reproduction. It is a revision of the first volume published in 1951 and is punched to fit the Kodak Graphic Arts Handbook.

New features include changes in speed indexes, the addition of a glossary, a photo selector. Booklet is available through Kodak dealers at 75c per copy.

ENLARGING PAPER FOR WIREPHOTO. Ansco Jet is a high-speed enlarging paper for newspaper and wire service transmission. It is now available in 7 x 9" size. Jet emulsion is coated with a special surface layer which protects from abrasions and damage.

SLIDE FILE. Durable, plastic file boxes for transparencies will be supplied by Pavelle Color Labs. Designed to hold 35mm and 828 color film, the file boxes fit into a specially constructed tray for storage. Trays, which hold 12 boxes, costs 59c. For further information, Pavelle is at 533 W. 57 St., New York City.

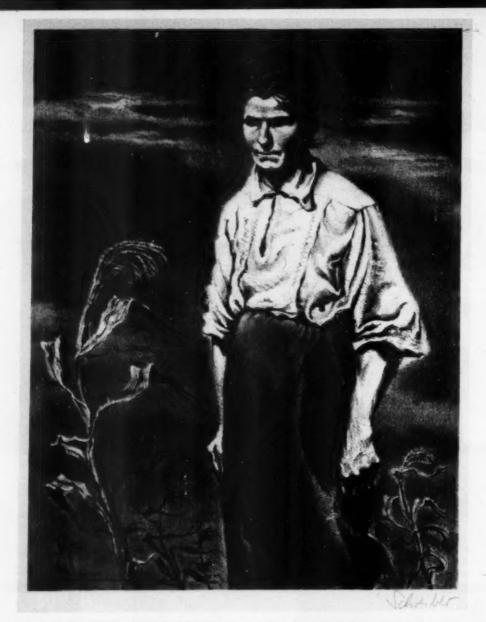
KODAK FILM CATALOG. A revised, illustrated catalog shows all Eastman Kodak materials, including their newest films, exposure indexes, chemicals needed for processing and many other items. There is a special section on "Five Ways to Color" for photomechanical reproduction. Free copies of the catalog, "Kodak Materials for the Graphic Arts," may be obtained by writing Graphic Reproduction Sales Division, Eastman Kodak Co., Rochester 4, N. Y.

LETTERING STYLE BROCHURE. Flexitype Corp., 457 W. Fort Street, Detroit, has issued a large brochure showing their fotoline styles. Contained in the booklet are scripts, calligraphy, and miscellaneous lettering styles and showings of the type styles they carry. There are over 100 faces altogether. Copies of the brochure are available.

PREPARING A RESUME. Guide to Preparing Your Resume is a booklet issued by the New York State Employment Service. It considers all the factors that go into planning a resume to fit a particular job desired. Numerous samples of different types of resumes are shown. For copies, N. Y. Employment Service, Commercial and Professional Office, is at 1 E. 19 St., New York 3, N. Y.

(continued on page 34)





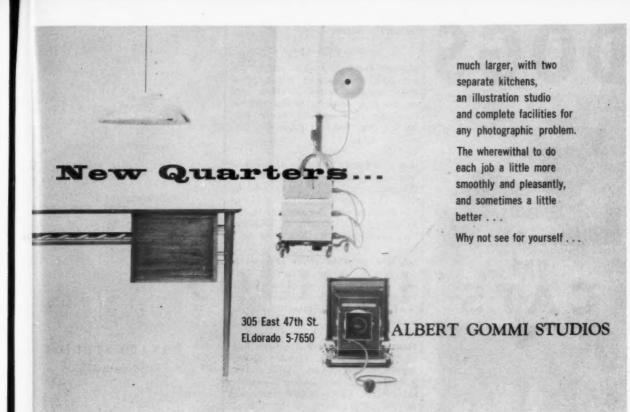
I RAISE TURKEYS AND CHICKENS - A fine character study by Georges Schreiber



Mohank Paper Mills

Navajo Text and Cover

This matching text and cover brings prestige appearance and brilliant performance to fine printing. A bright, natural white background for deep blacks and true colors . . . a smooth, receptive surface for faithful reproduction . . . letterpress, offset or sheet-fed gravure.



Representing:
Al Fatica

John Hammer Bud Hawes

Fred Hoertz
Len Oehman
Arne Peterson
Carl Richmond
Al Scully
Ned Seidler
Jack Wohl
Bert Zadig

son ond Market Control of Control

advertising art service and artist agent. plaza 1-0095.17 east 48 st.

DOGS



CATS



stock PHOTOS of CATS and DOGS Color and Black & White



WALTER CHANDOHA PICTURES

Box 237A Huntington Station Long Island, N.Y. Huntington 4-8260

what's new

(continued from page 30)

EBONIZED PAPER. "Ebonized" transfer paper is a coated paper which, when traced through, results in sharp lines on the final working surface without smudging. It is erasable. Samples may be had from Bienfang Paper Co., Metuchen, N. J.

NEW ILLUSTRATION BOARD. A new bristol board and illustration board have been designed especially for artists working with TV. They are both available in two shades of gray. Samples may be had by writing to E. H. & A. C. Friedrichs Co., 140 Sullivan St., New York 12.

SIX NEW LETTERING STYLES. Typesetters Inc., 305 E. 46 St., New York, have issued a folder showing six new lettering styles which they offer at \$1.00 per word. Copies of the brochure may be obtained.

TRANSLUCENT PHOTO DATA. Four-page folder describing Kodak Translite Enlarging Paper and Kodak Translite Film has been issued by Eastman. It provides information on their application and methods of processing and handling. It is punched to fit the Kodak Photographic Notebook. Write the Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

DECIMAL SERIES FILTERS. Ansco is now marketing a new series of yellow, magenta and cyan printing filter foils with decimal system calibrations. The new filters will be supplied in 4 x 5, 63/8 x 65/8 and 8 x 10 sizes in a range of seven densities.

PHOTOCOPY IN COLOR. New brochure by Rapid Colorprint Service, 33A North Brand Blvd., Glendale, Calif., explains how color prints and transparencies are produced in from 1 to 2 days plant time by projecting original art work or flat copy directly onto special sensitized base stock or film and then processed.

TEXT PAPER SAMPLES. Unique book set showing examples of printing by letterpress, offset and gravure on nine different text papers has been prepared by Canfield Paper Co. The book also contains helpful data about selection of paper for a job and information about grades demonstrated. For local distribution only. Write on company letterhead to Samuel W. Webb, The Canfield Paper Co., 62-64 Duane Street, New York 7.

(continued on page 119)

Our friends and clients
are cordially invited
to visit our
new studios at . . .
6 West 48 Street
penthouse

DONATO STUDIOS JUdson 2-3755

IT'S NEW! IT'S A BEAUTY!



The World's Most Modern Dispenser

Can't tip—can't stick—can't drip. No adjustment—big brush always reaches rubber cement. Handy griptop; seals tight by finger pressure.



At your dealer or direct The HABERULE Co. Box \$245 • Wilton, Conn.

Bodoni, Century, Futura -

It's not only the type face . . . but the way it's handled

IMPERIAL AD SERVIC

color prints

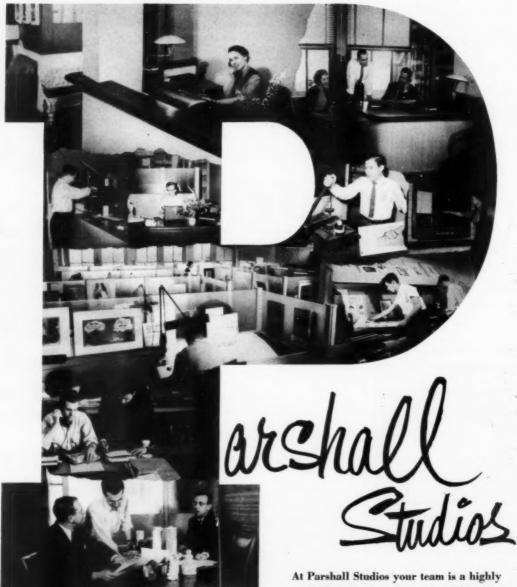
carbro...
dye transfer...

HARRY C. DECKER, INC.

404 fourth avenue, new york 16, n. y.

mu 5-4295

mu 5-4423



At Parshall Studios your team is a highly skilled group of artists, each selected for his ability in a specialized field. Supervised

by top production personnel we organize and execute your entire art package efficiently and economically. Our staff includes top illustrators, designers, letterers, cartoonists and a complete department of the finest retouchers. Our mechanicals are meticulously rendered in every detail.

Yes, we're always working for you. We're your team.

151 West 46 Street, New York 36, N. Y.

COlumbus 5-1580



art director / studio news

Man-of-the-year: Winner of the eighth annual Leo Lionni NSAD award is Leo

Lionni. AD of Fortune magazine, Mr. Lionni was one of 15 nominees for the 1955 award, was chosen for the honor by the members of the 20 clubs of the National Society of Art Directors.

Mr. Lionni was born in Amsterdam, Holland, in 1910. He studied painting and advertising design in Milan, Italy, and wrote articles on architecture, cinema, and art in Italian art magazines and newspapers. He won a Ph.D. in Economics at the University of Genoa in

In 1989 Mr. Lionni became AD with N. W. Ayer & Son in Philadelphia where he AD'd the "Never Underestimate the Power of a Woman" series. He also did magazine illustration and was a design consultant. A one-man showing of his paintings was held in 1947 at New York's Norlyst Gallery. That year he left Ayer and studied and painted in Europe until 1949 when he joined Fortune. Also in 1949 the Philadelphia Print Club held a one-man show of his drawings and watercolors.

An active member of the AIGA, Leo Lionni is also Co-editor of Print magazine, consultant AD for the Educational Division of the American Cancer Society, Design Director of Olivetti Corp. of America, head of the Graphic Design Department of Parsons School of Design, and a lecturer at Yale University.

In 1953 he was Chairman of the International Design Conference in Aspen, Colorado.



Kansas City elects Holloway

Robert Holloway, art director of Carter Advertising Agency, has been named the president of the Art Directors Club of Kansas City. Other officers are Elmo Sears, free lance designer, vice president; James Devin, art director of R. J. Potts-Calkins & Holden, secretary; and Larry Weatherman, Spangler Inc., treasurer.

Detroit, Boston, Baltimore, Washington hold club shows

Annual exhibitions of advertising and editorial art were held last month by the Detroit, Baltimore and Boston Art Directors Clubs. Winners in these shows, plus Washington's winners, will be shown in the July issue of AD&SN.



Dali speaks to New York ADs

Artist Salvador Dali was guest speaker at a recent luncheon meeting of the New York Art Directors Club. From left to right are Bert Littman, chairman of the Speakers Committee; Russ Rypsam, president of the Salmagundi Club; Mrs. C. Fontseré, interpreter; and Mr. Dali.

San Francisco's 7th exhibition includes new award to client

San Francisco's Seventh Annual Exhibition of Advertising Art was held May 10-27. (Winners will appear in the August issue of AD&SN.)

For the first time an award will go to the client who made the outstanding contribution to art and design in advertising. The name of the client to receive the award was determined by a vote of the Club membership. Voting was limited to only one from any agency, regardless of the number of art directors employed by that agency.

The idea for the award and the offer to sponsor it came from Charles Johnson, a principal of Charles R. Stuart Advertising. The award, designed by Walter Landor & Associates, was a 14 kt. solid gold medallion inset into walnut.



Archer helps judge children's art show

Julian Archer, president of the New York Art

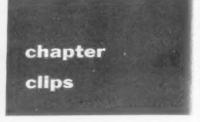
Directors Club; Joseph Kaselow, advertising editor of *The New York Herald Tribune*; and Robert Geissmann, president of the Society of Illustrators, were judges of Cunningham & Walsh's Fifth Annual Children's Art Show.

The majority of the young winners are offspring of C&W art directors. Winners were Sandra Limeburner, Trudi Baker and Mary Anne MacLaren. Art director Howard Munce supervised the party arrangements.



Vincent DiGiacomo Effective June 6 Vincent DiGiacomo will be executive AD at Grey Ad-

como will be executive AD at Grey Advertising. Mr. DiGiacomo was formerly with Ogilvy, Benson & Mather and is Chairman of the 34th Annual Exhibition of Advertising and Editorial Art and Design sponsored by the Art Directors Club of New York, and pictorially reviewed in this issue of ADSN.



Philadelphia: 5 new members introduced at recent dinner meeting were Ted Miller, Mike Leone, Phil Lowther, Charles Peitz, and Ed White... members also spent evening with films, the inspiring "An Alone Army" created and produced by Marvin Goldman and Sidney Hantman, and five UPA films... Neal Siegel of Geare-Marston won 1st prize in the AAA National Safety Poster Contest, worth \$425... club voted better than 2-1 to admit women... Job Placement Service is now functioning smoothly, reports club secretary Nathan Berman...

Color separation courses offered by NY college

Courses in line and halftone color separation will be offered next fall at the New York City Community College of Applied Arts and Sciences, Brooklyn. Both courses will be taught by Mrs. Jean Bourges Mayfield, leading exponent of the Bourges Process. They will not only equip the graphic artisan with the practical fundamentals of preparing art for reproduction, but will give a working knowledge of the graphic arts in general. Artists will prepare all types of color copy, send it to photo processes class, see the negatives and plates made, and discuss with the platemaker the results of each job.

The first course, line reproduction, discusses the beginnings of separation copy, techniques that can be used, principles of overprinting transparent colors and a study of the art and color effects obtained by pre-separated copy.

The second course, which follows in the Spring term, is in halftone reproduction. It follows the same principles as the line reproduction class.

In order to enroll in these classes a resume and samples of work must e submitted to George M. Halpern, Advitising Production Management, N. W. York City Community College, 12 Frairlin Ave., Brooklyn 11, N. Y.

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Used French poster technique' Artist Birger

Roos created the "flying man" which earmarks the Martinson's Jomar ads. He derived his technique from the popular French poster techniques which are seen with more frequency in this country. This approach has been varied with seasonal tie-ins.

The client wanted fresh ideas and quality in his advertising, according to AD Lee Levy of Al Paul Lefton Co. In order to reach a "class" market he concentrated his advertising in Sunday supplements, transportation cards, theatre programs, New Yorker and other media. Campaign will continue into 1956.

New films previewed at Festival

Golden Reel Film Festival, held in April at the Waldorf Astoria, showed hundreds of new films now available. Those in the visual arts, avant-garde and experimental sections are listed here:

The Book of Job. Color, sound, 16 min. \$15. Film Images Inc., 1860 Broadway, NYC. Poetry and water colors by William Blake; music by Vaughn Williams. Biblical story.

Clay on Your Hands. Color, sound, 20 min. \$3.50. Wayne University, Detroit 1, Mich. The art of ceramics presented in an effort to create understanding and aesthetic appreciation of the craft.

Figures in a Landscape. Color, sound, 17 min. \$17.50. Brandon Films, Inc., 200 W. 57 St., NYC 19. Works and methods of Barbara Hepworth's abstract sculpture in wood and stone compared with the lardscape environment which influenced them.

Fr scos in Danish Churches. B&W, sound, in min. Brandon Films, Inc., 200 W. 57 St NYC. Pictures and music tell the history of old Danish freecos.

For Doric to Gothic. B&W, sound, 20 m. a. \$10. Brandon Films, 200 W. 57 St., N.C. 19. Analysis of 12th and 13th centry architecture with diagrams, animatin, plans, scale models and actual scenes of buildings.

From Renoir to Picasso. B&W, sound, 31 min. \$27.50. Brandon Films, 200 W. 57 St., NYC 19. Study and comparison of the characeristics of Renoir, Seurat and Picasso.

Invitation of Flash Photography. Color, sound, 13 min. \$9. Brooks Institute of Photography, 2190 Alston Road, Santa Barbara, Calif. Demonstrates the basic elements of flash photography.

Moku Hanga—The Japanese Wood Block Print. B&W, sound, 13 min. Emerson Yorke Studio, 245 W. 55 St., NYC 19. Documentary film showing the fundamental steps in the production of a Japanese wood block print by masters, past and present: Yoshida, Hasui, Utamaro, Toyokuni, Hokusai, Hiroshige and Goyo. Sculpture by Lipton. B&W, sound, 15 min. \$7.50. Film Images, 1860 Broadway, NYC 23. Explores the process and character of Seymour Lipton's work, showing the new tools used by the modern sculptor.

She Shall be Called Woman. B&W, sound, 12 min. \$7.50. Brandon Films, 200 W. 57 St., NYC 19. Selection of authentic Congo sculptures, created before the white man came to Africa, filmed to convey the place of woman in primitive African society.

The Sumi Artist. Color, sound, 10 min. Lobett Productions, 2002 Taraval Street, San Francisco 16, Calif. Deals with the technique of the ancient art of Japanese brush painting and how it has been incorporated into the art of the western world. Demonstration is by Chiura Obata of the University of California.

Weavers of the West. Color, sound, 12 min. Avalon Daggett Productions, 441 North Orange Drive, Los Angeles 36, Calif. Story of Navajo tapestry.

Abstronic. Color, sound, 6 min. \$10. Ted Nemeth Studios, 729 Seventh Ave., NYC 19. Abstract film electronically drawn on and photographed from the Cathode Ray Oscilloscope. Visual interpretation of music by Aston Copeland and Don Gillis.

Between Ton Worlds. Color, sound, 19
The Artist San Kaner weaves dance to the Color of a moving abstract pattern. Story is of a Mind man who has his sight restored.

Carnival. B&W, sound, 6 min. \$10. Ralph Gerstle, 550 Park Avenue, NYC 21. Study in rhythms and photography which attempts to convey something of the kaleidoscope quality of an amusement park.

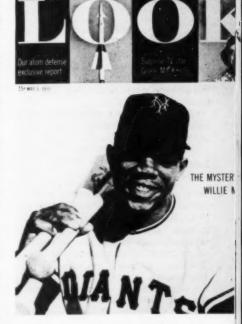
The Mechanics of Love. B&W, sound, 5 min. \$10. Gryphon Productions, 117 Greene St., NYC 12. A boy and a girl make love to each other.

Moods in Motion. Color, sound, 5 min. \$10. Film Center, 64 W. Randolph St.,

Chicago 1, Ill. Experimental use of a new visual art-in-motion form—Kaleidolight—for presenting abstract phenomena. Abstract presentation of visual and aural aspects of schizophrenia.

All Things Flow (Panta Rhei). B&W, sound, 10 min. Rembrandt Films, 35 W. 53 St., NYC 19. Visual presentation of the constantly changing facets of the physical world of nature. A cine poem. No commentary.

Love in the City. American Society of Magazine Photographers, 1476 Broadway, NYC. Uses magazine editorial techniques. Five essays on urban love, all filmed in Rome.



New look for Look Look magazine has had its face lifted with a new cover format. Effective last May 3, the new format is part of a continuing re-design program which was instituted a year ago by VP Daniel D. Mich and Editorial AD Allen F. Hurlburt (see Case History, in this issue).

New cover has the Look logo running across the top on alternating panels of black and gray. The lower portions of the panels carry pictures and text pertaining to the contents of each issue. The dominant portion of the cover carries a large color photograph.

Robert Gage, vice president and art director of Doyle Dane Bernbach came up with the basic format which provided the foundation for the new cover design.



Pop-up promotion piece "We can't contain

ourselves" is the title of this jack-in-thebox promotion piece sent out by Charm magazine's promotion director Estelle Ellis. Designed by H & M Zelenko, the box is shocking pink, white, tangerine and black in a harlequin pattern by Colorforms Inc. The accordion tail of the jack-in-the-box body gives data on Charm's advertising.

Constructed in one piece, it is composed of a folding box and heavy stock paper spring.

Sales Aids Show slated for May 23-25

Advertising Trades Institute's second annual Sales Aids Show will be held at Hotel Biltmore, New York, May 23-25 A wide variety of sales aids and new sales techniques will be featured in dozens of booths which comprise the show. The latest in research and sales training aids, displays, gimmicks, premiums, visual aids, packaging, advertising specialties, etc., will be on display.

Guest tickets or exhibit information may be obtained from Thomas B. Noble, Advertising Trades Institute, 270 Park Ave., New York 17.

SI fetes juveniles, exhibits their art

For the past year the Society of Illustrators has sent volunteer members to the New York School for Boys in Warwick, New York. They have conducted informal art classes for the young delinquents in an effort to aid in their rehabilitation and bring them knowledge and appreciation of the arts. The response by the young boys has been gratifying.

On May 7 the Society entertained the students at a luncheon reception. Jacob Javits, State Attorney General, was the principal guest. Paintings by the boys were on sale at the luncheon.

The project will be continued next year. Two members will spend a day each week at the school working with youngsters. Chairman of the project is Robert J. Lee, illustrator.



The real McCoy Imperial's "Man, this is whishey!" campaign was derived from the belief that the average whiskey drinker neither knows or cares very much about the technicalities of whiskey distilling, but likes to think that he drinks the real thing. An appeal to masculinity brought about the simple, direct layout pattern which gives quick identification of the product.

Both art and photography were considered by AD Orville Sheldon (Foote, Cone & Belding, Chicago). Art was used to give better control of costuming and facial expression. Robert Sloan, Richard Deane Taylor and Giro were used for the series, Sloan did the original art for this ad, which appeared four-color in Life. Scratchboard b&w adaptation for newspaper use was made by John McCormack of Kling Studios.

Tri-X film out in new sizes

Kodak's new high-speed Tri-X Film is now available in several new sizes. No. 828, three Tri-X Film Packs and Tri-X Roll Film in 35mm and 70mm sizes, both perforated and unperforated, have been added to the 35mm, 4x5 film pack and the 620 and 120 roll film sizes first announced last October, when the film was introduced.

Tri-X film has a daylight-exposure index of 200 and may be used with existing light indoors and outside.

Creative ads replaced by gimmicks, observes Norge president

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Sparseness of creative ideas has led to the use of gimmicks in the home appliance advertising field, according to Judson S. Sayre, president of Norge. These gimmicks seek to entice dealers to push their products, he said. Mr. Sayre spoke before a meeting of the Sales Executive Člub of New York in April. "The challenge before advertisers," he said, "is to merchandise their business paper advertising more constructively. Creative merchandising marks the difference between a good job and a mediocre one."



Paint mailer uses can Unique feature of the Benja-

min Moore & Co. direct mail campaign to Los Angeles paint dealers is the use of actual Moore Paint cans as the mailing containers. The first can held a roll of stage money to signify profits; the second, a magic color trick to dramatize the client's color story; the third, a mirror box reflecting the "happiest paint dealer in L.A. . . . the man with a Moore franchise"; the final mailing features a jigsaw map of the U.S. that shows the crosscountry coverage of Moore paints. In addition each can carries a brief personal letter from the company. The campaign, which also includes teaser postcards with the theme B M L A (Benjamin Moore in Los Angeles), is being supported by color ads in the Home Magazine section of the Los Angeles Times and by its regular national magazine advertising cam-

Art director of the entire advertising and direct mail promotion is Salvatore Lodico, Monroe F. Dreher Inc.

Calligraphic society planned

Plans for a national calligraphic society have been broached by a group of calligraphers and people interested in the art of handwriting as a means of communication. Dr. Robert L. Leslie of The Composing Room was host at an informal dinner on April 11 during which temporary officers were elected. Paul Standard was named president; George Salter, vice president; and Fridolff Johnson secretary.

Others attending the organizational meeting were Paul Bennett, Herb Farrier, Oscar Ogg, Freeman Craw, George Abrams, Leonard Schlosser, Martin Oberstein. Hortense Mendel and Herman Cohen.

For information about the society, write to Fridolff Johnson, 10 Monroe Street, New York.



Magazine photographers install officers

American Society of Magazine Photographers installed its new officers at a meeting. Another highlight of the meeting was the presentation of awards for outstanding contributions to the field of photography.

Charles E. Rotkin is the newly elected president. Other officers are Charlotte Brooks and George Karger, vice presidents: Ike Vern and Arthur Lavine, secretaries; and Richard Saunders and Yale Joel, treasurers.

Ed Thompson, managing editor of Life, presented the annual ASMP Memorial Awards-in memory of Bob Leavitt and Robert Capa-to: Edward Steichen, Museum of Modern Art, for bringing The Family of Man exhibition into being; Wayne Miller, honorable mention for his assistance to Mr. Steichen in the exhibition; Eastman Kodak Company and its technical staff for its development of Royal Pan and Tri-X. Two Special Awards were presented posthumously to Robert Capa and Werner Bischof.



Human swatch In this Grossman ad, the figure on the left is abstractly dressed in a swatch of Grossman worsted. The rest of the black and white bullfighter illustration is an adaptation of a dramatic drawing by Jerome Snyder. Art director is Helen S. Buttfield of The Technics Co., Plainfield,

The only problem was whether the fine line work on the background heads (the bullfighter's audience) would come through O.K. on the roto screen. It did. Ad ran in New York Times Sunday supplement.

SUBSCRIPTION ORDER FORM Please enter my subscription to ART DIRECTOR & STUDIO NEWS \$3.00 for 1 year \$5.00 for 2 years

ZONE

ADDRESS.

KAME

ART DIRECTOR & STUDIO NEWS, 43 EAST 49TH ST., NEW YORK 17, M. Y.



One-piece shot by engraver

AD Arthur Wolfrum (BBD&O, Boston), pasted actual swatches of Carter's Tatter-

sall frigs onto a slate on which the lettering was done in chalk. The engraver did the photography directly from the artwork under Wolfrum's direction.

The swatches were used rather than the conventional photograph of a man in shorts because the client wanted to show the print realistically and life size. Ad ran in The New Yorker.

has awarded age Design to i, a senior at

e outstanding raduates who e design with ir course that c training in business with It is part of a elop a standdesigners and iniversities to

make available adequate professional training in package design.

In addition to his educational program, the new Fellowship student will have the opportunity to acquire practical experience in the offices of some of the country's top designers.

Mr. Rogers, who will graduate in June from the University's College of Fine & Applied Arts, received the Bruce Rogers Award last year. This award is presented annually by the American Institute of Graphic Arts to outstanding students of advertising design.

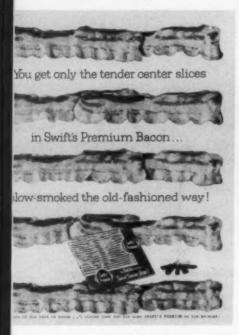
Funds for the package Design Fellowship are made available by Irwin D. Wolf, vice president of Kaufman Department Stores in Pittsburgh, and Saul Poliak of Clapp & Poliak Inc.

Motivation research necessary Peterson tells ad women

Mounting costs and competition have made it necessary to be sure that advertising is reaching the proper consumer in the most effective way, according to Peter G. Peterson, vice president and director of marketing services of McCann-Erickson, Chicago. Mr. Peterson spoke on motivation reesarch before the Women's Advertising Club of Chicago.

The typical woman is preoccupied with so many other things, he said, that motivation research must attempt to learn how to reach the "very small spot in her mind that is available to advertising."

In order to get at the real reasons why the consumer chooses one brand rather than another, the "snake technique" is used, said Mr. Peterson. He described this method as one which tosses a stimulus at a consumer in order to elicit the true answer to a question, which is usually unobtainable by direct questioning.



Selling the sizzle AD James Sherman (McCann-Erickson, Chicago) tried sev-

eral photographers and also artwork before the bacon was of desired color and consistency. Edward Van Baerle was the photographer he finally chose. A carbro was used as "bible" art. The various mechanicals for the series are prepared with dye transfer prints from the carbro; these are retouched, following the color of the original carbro for correctness.

Research was conducted to substantiate Swift's copy claims. Other ads of the series are various patterns made up of tempting bacon slices.

Chaite names Dalzell VP

W. Freeland Dalzell has been appointed vice president of Alexander Chaite Studios, Inc., New York. He will function as executive associate to Alexander E. Chaite, president of the firm. Formerly consultant art director for such clients as General Electric, Sessions Clocks and Panagra Air Lines, Mr. Dalzell will act as design consultant to the Studio's clients. He is a member of the New York Art Directors Club.

New type design imported

Mistral, the wind from the Alps that refreshes Mediterranean France, is also the name of a new type face. Designed by Roger Excoffon, a French artist working for Fonderie Olive, Mistral was discovered by Typefoundry Amsterdam and cast for international distribution.

Mistral is available from Amsterdam Continental Types and Graphic Equipment, Inc., 268 Fourth Avenue, New York City. It is stocked in sizes from 12 to 72 points.



william Taubin has been named AD at Doyle, Dane, Bernbach, Inc. An award winner in the 1955 Printing for Commerce and Type Directors Club exhibitions, he was most recently with Douglas D. Simon Advertising Inc. Previously he AD'd for Franklin Simon and for Abraham & Strauss.



Art in the French tradition Art direc-

constantly looking for something new, and often it is right under their noses. Al Moore had built his reputation on tightly drawn Esquire girls and calendar art. A drawing he did on an announcement of the Society of Illustrators Show a couple of years ago came to the attention of William H. Schneider, VP at Donahue & Coe. It was fluid art in the French tradition. Schneider felt he could contribute something new and especially masculine in the men's wear field. He gave him the Galey & Lord series to do and reports that the series has been so successful that several manufacturers have become interested in Al Moore's work. Art director was Joseph Del Sorbo.



Institute names Doblin Jay Doblin, New York

City designer, has been appointed director of the internationally-famous Institute of Design of Illinois Institute of Technology, Chicago. A former director of the design division evening school of Brooklyn's Pratt Institute, and proprietor of a New York City experimental design school, Doblin is resigning as an executive designer with Raymond Loewy Associates to take the new post on Sept. 1.



Decca albums use b&w photos

When Decca Records' AD, Marc Brody, set out

design "A Child's First Record" series, he found a profusion of children's records on the market and use of much color and art on the covers. So he turned to black-and-white photographs of children. The aim was accuracy in showing children doing the things that the records are about.

Action photographs of unposed children were made by Doris Pinney of Photo-Library. This departure is directed toward the parent who, it was felt, would respond to realistic photos of children.

(continued on page 106)

CBS-tv uses top artists for title backgrounds

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You don't see much art, other than animation, on TV these days. But CBS-TV, under Georg Olden's direction, is using name artists to give special flavor and a visual change-of-pace for some of its titles, especially for the Studio One series. ADSN first called attention to this policy in January 1954. Mr. Olden has continued using name artists and hopes to encourage their wider use by his and other networks. Here are some of the Studio One title drawings used during the past year.

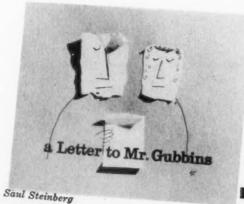




Carol Blanchard



Andrew Warhol



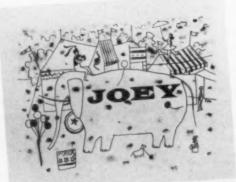




Richard Lindner



Howard Mandel



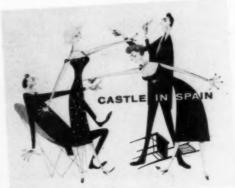
Doris Lee



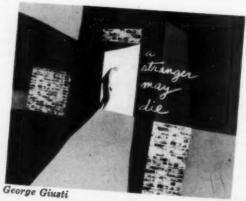
Antonio Frasconi



Jason Kirby



Jan Balet



It took a 27-man jury many a day and night to choose 407 exhibit pieces from the more than 10,000 entries submitted from coast to coast. Of these, 32 received the highest honor, the Art Directors Club Medal. One won the Kerwin H. Fulton Medal as the best poster in the show. And 71 pieces were awarded the certificate of Distinctive Merit.

The awards luncheon was held at the Waldorf-Astoria and slides of the prize winners were shown. A preview of the show was held that same afternoon at Associated American Artists Galleries, 711 Fifth Avenue. The exhibit opened to the public June 6-30.

Jury members, some of whom are shown in action on this page, were: Robert Riggs, Morris L. Rosenblum, Suren Ermoyan. Constantin Joffe, John Averill. Robert Fawcett. Richard Beattie. Thomas Hollyman, Noel Sickles, Wallace F. Hainline. Clark Agnew. Allen F. Hurlburt, F. W. Boulton. Gene Deitch. Budd Hemmick. Joseph Low. Gene Federico, Ladislav Sutnar. Leslie F. Gill, Arnold Newman. Lester Beall. Cipe Pineles, Gordon C. Aymar. Mark Shaw. Doris Lee, Rene Robert Bouche, G. Don Shure.

The show committee was headed by Vincent Di Giacomo with publicity design by Jack Wolfgang Beck and gallery design by George Giusti. Others on the show committee were William H. Buckley. Arnold Roston, John A. Skidmore. Ed Wade. Matthew Henry Basile, George Krikorian, Robert Pliskin, King Rich, Martin Stevens. Georg Olden, William Duffy. William L. Longyear, Gordon C. Aymar, and Lester Rondell.









- 1. Winifred Karn, Executive Secretary of the club, show chairman Vincent Di Giacomo, vice chairman William Buckley, and Arnold Roston (standing) try to figure out the next move...
- 2. Walls full and tables full of entries kept teams of judges busy. Facing you are club president Julian Archer, committeeman Arnold Roston and Robert Pliskin.
- 3. Well, now, maybe! Making up their minds are judges Cipe Pineles, Wallace Hainline, Rene Robert Bouche, Morris Rosenblum, Suren Ermoyan, Alan Hurlburt, and Ben Rose.



2 Magazine ads, full page or more, 3 or more colors Art Director: Walter Reinsel Artist: Leo Lionni Agency: N. W. Ayer & Son

Advertiser: Container Corp.

Walter Reinsel. Native Pennsylvanian, studied at Pennsylvania Academy of the Fine Arts. Painted stained glass and worked on windows of Washington Cathedral and St. John the Divine. Studied in Europe. Has numerous exhibits, fine arts and ADC awards and medals to his credit. Is currently N. W. Ayer AD for American Telephone & Telegraph Co., Container Corporation, and Carrier Air Conditioning Corp.





13 Magazine ads, full page or more, 3 or more colors Art Director: Robert Gage Photographer: William Helburn Agency: Doyle-Dane-Bernbach

Advertiser: Max Factor

Robert Gage. AD and VP of New York's Doyle, Dane Bernbach agency. With DDB since it started almost 6 years ago. Winner of 6 previous medals, he is a former student of Alexey Brodovitch, Gyorgy Kepes, and Pratt Institute. First AD position was with Abbott Kimball. Was also with Kelly-Nason and Grey Advertising before joining DDB.





61 Newspaper ads, over 300 lines, color Art Director: Arnold Varga Artist: Arnold Varga Advertiser: Cox's Inc.

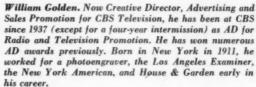
Arnold Varga. Started free-lancing for Cox's Inc., Pittsburgh store, at 18. Now 28 he has designed ads for Joseph Horne Co., for a Cleveland specialty store, and since 1953 has been with Ketchum, MacLeod & Grove where he ADs industrial and consumer material. Won 6 awards in NRDGA newspaper ad design contest and a first award in the 1953 Cleveland ADC show, and medal in Chicago's 22nd in 1954.





97 Booklet or direct mail, 3 or more colors Art Director: William Golden Artist: René Bouché

Artist: René Bouché Advertiser: CBS Television







113 Posters, 24-sheet
Art Director: Saul Bass

Artist: Al Kallis Advertiser: Twentieth Century Fox Film Corp.

Saul Bass. An independent design consultant for agencies and industry, he came to Los Angeles in 1946 as AD for Buchanan & Co. Also AD for Foote, Cone & Belding until 1952. Is 34, was born in N. Y., studied at Art Students League and Brooklyn College. Has a raft of ADC and AIGA awards starting from 1945.





129 Posters, other than 24-sheet
Designer/photographer: Howard Zieff
Art Director: Howard Wilcox
Agency: Cunningham & Walsh
Advertiser: The Daily News

Howard Zieff. Opened his New York studio in 1952 and has been stopping New Yorkers with his subway and station posters for the Daily News, for which he won ADC medals this year and last. 27 years old, was born in Los Angeles. Featured as an upcoming photographer in ADSN. Studied art at the Art Center School in L. A. Also worked as a staff artist and spent 1½ years heading still and motion picture department of KLAC-TV.





138 Point of sale, packages

Art Directors: Matthew Leibowitz, Edmond G. Thomas

Artist: Matthew Leibowitz

Agency: Chew, Harvey & Thomas Advertiser: The National Drug Co.

Matthew Leibowitz. Born in Philadelphia where he studied at the Philadelphia Museum School of Art. Free-lance designer, works are in permanent collection of Museum of Modern Art, in N. Y. and Paris, and in the Denver Art

Edmond G. Thomas. Art-director-copywriter-accountman, in advertising since 1934. Partner of Chew, Harvey & Thomas, Philadelphia agency, he was formerly partner at Gray & Rogers and has been with Burroughs-Wellcome & Co., Sharp & Dohme, and William R. Warner & Co.





158 Editorial spread, four colors Art Director: Art Kane

Photographer: Ben Rose Publication: Seventeen Magazine



Art Kane. AD of Seventeen magazine since 1952, is currently active in reportage, fashion photography. Studied at Cooper Union and has won numerous awards in ADC and AIGA shows. Lectured at Cooper Union, Pratt Institute, Workshop School, Columbia.



162 Editorial spread

Art Directors: Allen F. Hurlburt, Leonard Jossel

Photographer: Doug Jones Publication: Look Magazine

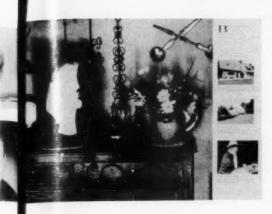
Allen F. Hurlburt. AD of Look Magazine, his work has appeared in ADC shows since 1937 and has been written up in Graphis and International Poster Annual. Was Administrative AD at William Weintraub agency and served as AD for Bureau of Advertising and for the National Broadcasting Co.

Leonard Jossel. Associate Art Director at Look Magazine. Schooled at Art Students League, NYU, and Cooper Union. Served as AD for Friend Sloane advertising agency, Jordanoff Aviation Corp., and Deutsch & Shea agency. Taught layout and design at The Cartoonist and Illustrators School.



Ker

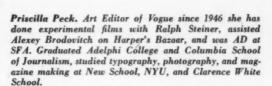




168 Editorial section

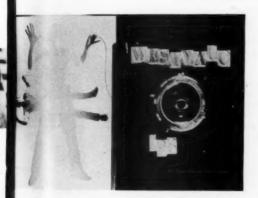
Art Directors: Alexander Liberman, Priscilla Peck Photographer: Alexander Liberman Publication: Vogue Magazine

Alexander Liberman. Studied in Paris: architecture at Ecole des Beaux Arts; painting with Andre Lhote; graphic design with A. M. Cassandre. AD for VU magazine. Directed art movie shorts for the Louvre. AD of The Conde Nast Publications Inc. (American, British and French Vogue, House & Garden, Glamour) since 1943.









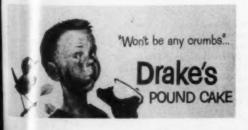
184 Company Publications

Art Director: Bradbury Thompson Artist: Bradbury Thompson Photographer: Ben Somoroff and others

Publication: Westvaco Inspirations for Printers #198

Bradbury Thompson. AD of Mademoiselle Magazine and 1st Vice President of the Art Directors Club of New York. Designer of Westvaco Inspirations, Art News Magazine, Art News Annual, Graphic Arts Production Yearbook and the 33rd Annual of the New York club. Voted the NSAD Award in 1950, he won four previous New York ADC medals and four certificates of distinctive merit.



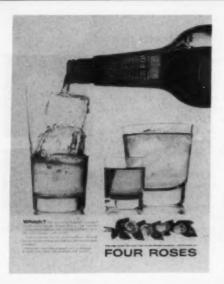


121 Posters, 24-sheet

Art Director: Arthur Seller Artist: Jack Welch Agency: Young & Rubicam Advertiser: Borden Co.



Arthur Seller. Art Director at Young & Rubicam in New York. Started art career freelancing in Boston for four years. Then came to New York and spent five years ADing with Hazard Advertising. Has been with Y & R since 1951.



193 Magazine advertising art, 3 or more colors, product illustration

Art Director: Walter P. Glenn Photographer: Irving Penn Agency: Young & Rubicam Advertiser: Frankfort Distillers

Walter Glenn. Manager of the Art Department and member of the Plans Board of Young & Rubicam since 1952, he first joined Y&R in 1937. Graduated West Virginia University, studied art at Carnegie Tech summer and night schools. Started in professionally in art services, a department store, and an agency in Pittsburgh.

Irving Penn. Former painter, store and magazine art director, his photos first appeared in Vogue in 1943. On the Conde Nast staff since the war, has divided his work among fashion, personalities, and travel. Work has been shown at Museum of Modern Art. During the past two years has been doing advertising photography. Has won ADC medals in previous shows.







203 Magazine advertising art, 3 or more colors,

fashion or style illustration Art Director: Vincent DiGiacomo Photographer: Mark Shaw Agency: Ogilvy, Benson & Mather Advertiser: C. F. Hathaway

Vincent DiGiacomo. Newly appointed Executive AD at Grey Advertising, formerly with Ogilvy, Benson & Mather and Compton, he is 2nd Vice President of the New York club and chairman of the 34th Annual Exhibition. Previous awards include an ADC medal, 3 awards of distinctive merit, 4 AIGA awards, and 3 New York Fine Arts citations.

Mark Shaw. Opened his own photo studio in 1947 after photographing for Harper's Bazaar. Divides time between editorial and advertising work with major editorial commitments for Mademoiselle and Life. Won two ADC medals previously. Had studied industrial design.







208 Magazine advertising art, 3 or more colors, general illustration

Art Director: Paul Darrow Photographer: Irving Penn Agency: N. W. Ayer & Son Advertiser: De Beers

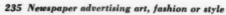
Paul Darrow. N. W. Ayer AD and a fine artist, Mr. Darrow graduated De Pauw University and studied at the Chicago Art Institute. Before joining Ayer he was with Homer McKee and Henry, Hurst and McDonnell agencies in Chicago. Water colors were in 15 consecutive Art Institute shows and he had many one-man shows in Philadelphia. Has AD'd the DeBeers series since it began in 1939. Also AD'd Yardley, French Line and other campaigns.

Irving Penn. Former painter, store and magazine art director, his photos first appeared in Vogue in 1943. On the Conde Nast staff since the war, has divided his work among fashion, personalities, and travel. Work has been shown at Museum of Modern Art. During the past two years has been doing advertising photography. Has soon ADC medals in previous shows.









illustration

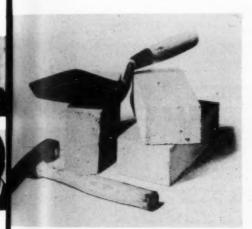
Art Director: Silas Spitzer Photographer: Bert Stern Advertiser: Weber & Heilbroner

Silas Spitzer. Joined Weber & Heilbroner as advertising manager in 1921. Is now Vice-President. Writes articles on food and restaurants for Holiday Magazine and has won the Harvard Advertising Award in 1929 with Anton Bruehl, the Annual Advertising Award for a campaign in local media in 1939, and the Seklemian Award in 1954.

Bert Stern. Owns and operates his own studio in New York and is Editorial Director for Fashion & Travel magazine. Just 25 years old, he has put in two years in the art department of Look Magazine, was AD of American Fabric Magazine, and was assistant to Herschel Bramson at Flair. He won two awards for distinctive merit in the 33rd ADC show. Was an army newsreel cameraman 1951-53.







256 Booklet art-direct mail art, 3 or more colors

Art Director: Gustave Sigritz Artist: Agnes Potter Lowrie

Agency: Mumm, Mullay & Nichols Advertiser: The Ironsides Co.

Gustave Sigritz. Began advertising career with the Geyer Company in Dayton, working on the Frigidaire account. After 9 years, moved to Young & Rubicam, N. Y. as AD and art supervisor on several major accounts. Won first award and an honorable mention in General Outdoor Competition. After 9 years at Y&R, back to Ohio, where he has served several agencies.

Agnes Potter Lawrie. Her work has been shown in many galleries here and abroad and has won awards in the 1952 and 1953 Cincinnati ADC shows and a Chicago award in







264 Booklet art-direct mail art, 2 colors
Art Director: Joseph Carpini, Tony Schwartz
Artist: Joseph Carpini

Advertiser: Folkways Record and Service Corp.

Tony Schwartz. Is at the Wexton Company, of which he was co-founder. Has worked for George Krikorian, Jean Carlu, Graphics Institute. Graduated Pratt Institute in 1944. Recording of "sounds of the world" is his hobby and the art that won this award was for a record he conceived, recorded, narrated and edited. Wrote and designed the booklet for the record.

Joseph Carpini. A creative illustrator, he is represented by Arton Associates. Attended School of Industrial Art and Cooper Union Art School. Was born in Burnham, Pennsylvania, in 1926.







275 Editorial art, fiction, 4 colors Art Director: Cipe Pineles Artist: Ben Shahn Publication: Charm Magazine

Cipe Pineles. AD of Charm Magazine, she started as assistant to Dr. Agha at Conde Nast. Spent a year as AD for Vogue in London and four years as AD for Glamour. Was civilian AD of Army's Overseas Women during the war. AD'd Seventeen magazine for 3½ years and joined Charm in 1950.

Ben Shahn. His work is in permanent collections in every section of the country and his string of one-man exhibits here and abroad start with The Downtown Gallery in 1930 and run through the Venice Biennale in 1954. Russian born in 1898, came to U.S. in 1906. Educated at NYU and CCNY and studied at National Academy of Design. Has taught and lectured widely. In recent years you have seen his work in Fortune, Harper's, New Republic, Town & Country, Charm, and Seventeen.







281 Editorial art-fiction, 4 colors Art Director: Art Kane Artist: Doris Lee Publication: Seventeen Magazine

Art Kane. AD of Seventeen magazine since 1952, is currently active in reportage, fashion photography. Studied at Cooper Union and has won numerous awards in ADC and AIGA shows. Lectured at Cooper Union, Pratt Institute, Workshop School, Columbia.

Doris Lee. Her work is in more than a dozen collections from coast to coast. Her own collection of awards dating from 1936 includes awards of merit in two previous New York Art Director Club shows. She graduated Rockford College and subsequently studied in France and Italy. Numerous one-woman shows here and abroad. On faculty of Famous Artists School.







292 Editorial art, fiction, color Art Director: Anthony T. Mazzola Artist: Al Parker Publication: Town & Country

Anthony T. Mazzola. Designer, artist, art director, he is AD for Town & Country magazine and consultant to other publications, the United Nations, and a group of agencies and corporations. A consistent exhibitor and winner in ADC shows. Born 31 years ago, educated at Georgetown University, CCNY, and Cooper Union.

Al Parker. A consistent award winner for his work for America's top magazines and advertisers. Former President of the Westport Artists Group and former Vice-President of the Society of Illustrators, he is on the faculty of the Famous Artists Course.





RIDE FOR YOUR MONEY



294 Editorial art—fiction, 2 colors
Art Director: Kirk C. Wilkinson, Jeanne Hammond
Artist: Fletcher Martin
Publication: Woman's Day

Kirk Wilkinson. AD of Woman's Day. It is 20 years since his first piece was shown in the 14th ADC show. Started on the Delineator in 1932. AD'd Country Life, American Home, and then joined Conde Nast until 1938 when he came to Woman's Day. Worked on the magazine's fifth issue and every subsequent one. Graduate of Parsons School of Design.

Jeanne Hammond. With Woman's Day since 1947, Miss Hammond graduated Wellesley and taught art in private schools for a few years. She also ran her own greeting card business and was Administrative Secretary of a Radio Research Laboratory at Columbia University.

Fletcher Martin. As a boy he learned the printing trade and worked at it four years. First exhibition was in 1933. Spare-time painting took over full-time by 1935. Was artistwar-correspondent for Life, covering Normandie and African campaigns. Has taught in several schools. Work is in many museums and collections and has won full share of awards.









299 Editorial art, non-fiction, 3 or more colors, fashion or style

Art Director: Alexy Brodovitch Photographer: Richard Avedon Publication: Harper's Bazaar

Alexey Brodovitch. AD of Harper's Bazaar and Junior Bazaar, he also designs advertising, products and packages. Formerly head of Design Laboratory, Pennsylvania Museum School of Industrial Art. Teaches Graphic Journalism at New School, is art critic at Yale School of Design. Previous awards from AIGA, and international design shows on furniture and lamps.

Richard Avedon. 31 years old, he is in his 11th year working for Harper's Bazaar. Spends every summer in Paris. Last year had 14 pictures in the ADC show. Ad accounts range from Revolon and Helena Rubinstein to Lucky Strike. Currently working on feature on the Metropolitan Opera to be published next year in Harper's Bazaar.







306 Editorial art, non-fiction, 3 or more colors, food Art Director: Cipe Pineles

Photographer: Ben Rose Publication: Charm Magazine

Cipe Pineles. AD of Charm Magazine, she started as assistant to Dr. Agha at Conde Nast. Spent a year as AD for Vogue in London and four years as AD for Glamour. Was civilian AD of Army's Overseas Women during the war. AD'd Seventeen magazine for $3\frac{1}{2}$ years and joined Charm in 1950.

Ben Rose. Photographer and winner of many awards in his 15-year career. Attended and taught photography at Philadelphia Museum School of Photography. Now teaching at Parsons School of Design. Is currently actively interested in the application of radio and electronics to photography.







317 Editorial art-non-fiction, 3 or more colors, homeplanning

Art Director: Michael Lowe Photographer: Ernest Silva

Publication: Living for Young Homemakers

Michael Lowe. AD for Living for Young Homemakers since 1949, he was formerly with Conde Nast and was an artist with Lennen & Mitchell agency 1945-47. A graduate of Parsons School of Design he got his start in the advertising department of McCreery's, specialty store.

Ernest M. Silva. Young (28) upcoming photographer, studied at Clarence White School of Photography in Bath, Maine, at the New York School of Interior Decoration, at Pratt Institute and the Art Students League.







324 Editorial art, non-fiction, 3 or more colors, general Art Director: Charles Tudor

Art Director: Charles Tudor Photographer: Ralph Crane Publication: Life Magazine ~

Charles Tudor. AD of Life magazine. Except for two-year spell with the newspaper PM, has been with Life since its start in 1936. Attended Baldwin-Wallace College and Cleveland Art School. Started on the Cleveland Press, then to the New York World Telegram. Contributing artist to The New Yorker and Town & Country, designer of The Lamp (Standard Oil Co. of New Jersey) and several picture books.

Ralph Crane. A Life staff photographer, he was born and educated in Germany, then covered that country, England and France for the New York Times from 1932 until 1936. Covered League of Nations in Geneva until 1941 when he came to the U.S. Joined Black Star and started free-lancing for Life. Became a Life staffer in 1951.







336 Editorial art-non-fiction, 2 colors, general Art Directors: Ralph O. Ellsworth, Matthew H. Basile, Artist: Robert C. Osborn Publication: Parents' Magazine

Ralph O. Ellsworth. Now completing his 25th year as Art Director of Parents' Institute. In charge of Parents' Magazine, Children's Digest, Humpty Dumpty's Magazine, Compact, and others. Also directs circulation and promotion art departments. Attended Pratt Institute and Art Students League.

Matthew H. Basile. Has been in editorial art for 15 years, art directing for 7. AD'd and redesigned a diverse group of magazines including sports, radio, TV, and movies. Is currently Art Editor of main section of Parents' Magazine and two other Parents' Institute publications.

Robert C. Osborn. Cartoonist and illustrator Osborn studied at the University of Wisconsin and Yale, graduating from the latter in 1928. He also studied abroad at British Academy in Rome, Academie Scandinav, Paris, and in Spain.









340 Editorial art, non-fiction, b&w, fashion or style Art Director: Alexy Brodovitch Photographer: Richard Avedon

Publication: Harper's Bazaar

Alexey Brodovitch. AD of Harper's Bazaar and Junior Bazaar, he also designs advertising, products and packages. Formerly head of Design Laboratory, Pennsylvania Museum School of Industrial Art. Teaches Graphic Journalism at New School, is art critic at Yale School of Design. Previous awards from AIGA, and international design shows on furniture and lamps.

Richard Avedon. 31 years old, he is in his 11th year working for Harper's Bazaar. Spends every summer in Paris. Last year had 14 pictures in the ADC show. Ad accounts range from Revion and Helena Rubinstein to Lucky Strike. Currently working on feature on the Metropolitan Opera to be published next year in Harper's Bazaar.







348 Editorial art, b&w, non-fiction, general Art Director: Allen F. Hurlburt Photographer: Paul Siegel Publication: Look Magazine

Allen F. Hurlburt. AD of Look Magazine, his work has appeared in ADC shows since 1937 and has been written up in Graphis and International Poster Annual. Was Administrative AD at William Weintraub agency and served as AD for Bureau of Advertising and for the National Broadcasting Co.

Paul Siegel. Staff photographer on the Minneapolis Star and Tribune, he has been with it and predecessor papers since 1936. He started as a copy boy and within six months was a staff photographer. His forte is sports photography, although he covers other types of assignments too.







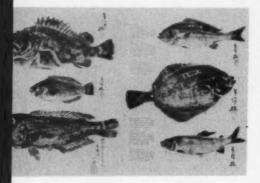
354 Magazine cover art, general magazine Art Director: Leo Lionni Artist: Giorgio Giusti Publication: Fortune Magazine

Leo Lionni. AD of Fortune magazine and consultant AD and design director for Educational Division of American Cancer Society and Olivetti Corp. of America. 1953 chairman of the International Design Conference, head of Graphic Design Department, Parsons School of Design, and lecturer at Yale University. Has had several exhibits of his paintings.

George Giusti. Advertising and editorial designer. Born and educated in Milan, he became an art director in Lugano, Switzerland, then for seven years operated his own studio in Zurich. He came to the U.S. when 30, as a freelance advertising and publication designer. Known for his Fortune covers, chemical firm campaigns. Has won numerous ADC and AIGA awards.







363 Company Publication art Art Director: Will Burtin

Artists: Isshu Nagata, Koyo Inada (Japan)

Publication: Scope

Will Burtin. AD, designer, art consultant for industry, typographer and printer. Educated in Germany, his work has been exhibited and written up in many European countries, in the United States, South America and Japan. He taught at Pratt Institute, co-chairmanned the 1954 International Design Conference, AD'd Fortune 1945-49. Was art editor of Scope and has a long string of ADC and AIGA awards.

Isshu Nagata. An oil painter and a fisherman, this Japanese artist employs the unique technique of transferring colors from fishskins to paper by the direct method. Transfer is made from the fish (before decomposition) directly to paper.

Koyo Inada. A Japanese gold engraver and an artist specializing in transferring patterns of fishskins to paper by the indirect method. Transfer is made to intermediary medium, worked on or retouched and retransferred to final medium.



medal winners for television art



372 Film commercials, full animation Art Director: John Hubley, Leo Langlois Artist: Art Babbitt Agency: Maxon Inc.

Advertiser: H. J. Heinz Co.

John Hubley. Now free-lancing, working on TV spots and industrial films, he is directing a cartoon feature of Finians Rainbow. AD for Walt Disney Studios 1936-41 following graduation from the Art Center School in L. A. Was Animation Director of Air Force Training Films during the war and then Supervising Director of UPA.

Leo M. Langlois. Director of Television for Maxon, Inc., Detroit. He conceived Chevrolet's Theme Song "See The USA In Your Chevrolet," developed TV character Mr. Gruber and the character and song "Bert The Turtle." Formerly President, Archer Productions, Inc., Executive Producer of TV, Cecil & Presbrey, Director of TV for Campbell-Ewald, and VP at Hudson Music Corp.

Art Babbitt. Nebraska reared, he started his art career in New York in 1924 at the age of 17. Turned to animation in 1929 with Paul Terry. Went to California in 1932 and drew for Walt Disney until 1947 (war years excepted) and for UPA until 1952 when he started drawing for TV.









388 Television commercials, limited animation Art Directors: Alex Anderson, Dave Bascom, Sam Hollis, Dan Bonfigli Agency: Guild Bascom & Bonfigli Adv.

Advertiser: Skippy Peanut Butter



Alex Anderson. Vice President in charge of Television for Guild, Bascom & Bonfigli, Inc., San Francisco, which he joined 4 years ago. He is the creator of Crusader Rabbit.



7 Magazine ads, full page or more, 3 or more colors Art Directors: Paul Smith, Leslie Silvas Arist: Leslie Silvas Photographer: Intaglio Service Corp. Agency: Calkins & Holden Advertiser: Prudential Life Insurance



14 Magazine ads, full page or more, 3, or more colors Art Director: Alvin Chereskin Photographer: Donald Mack Agency: Hockaday Associates Advertiser: Dunbar Furniture Corp.



28 Magazine ads, full page or more, 3 or more colors Art Director: Jack M. Anthony Artist: Jack Welch Agency: Young & Rubicam Advertiser: General Foods



30 Magazine ads, full page or more, 3 or more colors Art Director: Hugh E. White Artist: Raymond Savignac Agency: Young & Rubicam Advertiser: Life Magazine



2 colors
Art Director: Arthur Seller
Photographer: Becker-Horowitz
Studio
Agency: Young & Rubicam
Advertiser: Royal Typewriter Co.



40 Magazine ads, full page or more, b&w Art Director: William Golden Artist: Kurt Weihs Advertiser: CBS Television



6 Magazine ads, full page or more, been An Directors: Bernard Gilwit, Ted

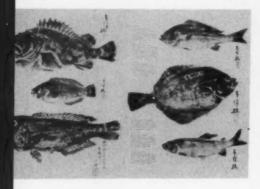
Sandler
Photographer: Carl Perutz
Agency: Robert W. Orr & Assoc.
Advertiser: Pan-American Coffee Bureau



54 Magazine ads, less than page, 2 clrs
Art Director: Lester Beall
Artist: Lester Beall Jr.
Photographers: Lester Beall, W. H. Joli
Agency: Edward Graceman Associates
Advertiser: Torrington Mfg. Co.



62 Newspaper ads, over 300 lines, color Art Director: Arnold Varga Artist: Arnold Varga, The Bettman Archives print Advertiser: Cox's Inc.



363 Company Publication art

Art Director: Will Burtin

Artists: Isshu Nagata, Koyo Inada (Japan)

Publication: Scope

Will Burtin. AD, designer, art consultant for industry, typographer and printer. Educated in Germany, his work has been exhibited and written up in many European countries, in the United States, South America and Japan. He taught at Pratt Institute, co-chairmanned the 1954 International Design Conference, AD'd Fortune 1945-49. Was art editor of Scope and has a long string of ADC and AIGA awards.

Isshu Nagata. An oil painter and a fisherman, this Japanese artist employs the unique technique of transferring colors from fishskins to paper by the direct method. Transfer is made from the fish (before decomposition) directly to paper.

Koyo Inada. A Japanese gold engraver and an artist specializing in transferring patterns of fishskins to paper by the indirect method. Transfer is made to intermediary medium, worked on or retouched and retransferred to final medium.



medal winners for television art



372 Film commercials, full animation
Art Director: John Hubley, Leo Langlois
Artist: Art Babbitt
Agency: Maxon Inc.
Advertiser: H. J. Heinz Co.

John Hubley. Now free-lancing, working on TV spots and industrial films, he is directing a cartoon feature of Finians Rainbow. AD for Walt Disney Studios 193641 following graduation from the Art Center School in L. A. Was Animation Director of Air Force Training Films during the war and then Supervising Director of UPA.

Leo M. Langlois. Director of Television for Maxon, Inc., Detroit. He conceived Chevrolet's Theme Song "See The USA In Your Chevrolet," developed TV character Mr. Gruber and the character and song "Bert The Turtle." Formerly President, Archer Productions, Inc., Executive Producer of TV, Cecil & Presbrey, Director of TV for Campbell-Ewald, and VP at Hudson Music Corp.

Art Babbitt. Nebraska reared, he started his art career in New York in 1924 at the age of 17. Turned to animation in 1929 with Paul Terry. Went to California in 1932 and drew for Walt Disney until 1947 (var years excepted) and for UPA until 1952 when he started drawing for TV.









388 Television commercials, limited animation
Art Directors: Alex Anderson, Dave Bascom, Sam Hollis,
Dan Bonfigli
Agency: Guild Bascom & Bonfigli Adv.
Advertiser: Skippy Peanut Butter



Alex Anderson. Vice President in charge of Television for Guild, Bascom & Bonfigli, Inc., San Francisco, which he joined 4 years ago. He is the creator of Crusader Rabbit.



7 Magazine ads, full page or more, 3 or more colors Art Directors: Paul Smith, Leslie Silvas Arist: Leslie Silvas Photographer: Intaglio Service Corp. Agency: Calkins & Holden Advertiser: Prudential Life Insurance



14 Magazine ads, full page or more, 3 / or more colors
Art Director: Alvin Chereskin Photographer: Donald Mack Agency: Hockaday Associates Advertiser: Dunbar Furniture Corp.



28 Magazine ads, full page or more, 3 or more colors Art Director: Jack M. Anthony Artist: Jack Welch Agency: Young & Rubicam Advertiser: General Foods



30 Magazine ads, full page or more, 3 or more colors Art Director: Hugh E. White Artist: Raymond Savignac Agency: Young & Rubicam Advertiser: Life Magazine



2 colors
Art Director: Arthur Seller
Photographer: Becker-Horowitz
Studio
Agency: Young & Rubicam
Advertiser: Royal Typewriter Co.



40 Magazine ads, full page or more, b&w Art Director: William Golden Artist: Kurt Weihs Advertiser: CBS Television



Magazine ads, full page or more,

Oct.

Art Directors: Bernard Gilwit, Ted
Sandler
Photographer: Carl Perutz
Agency: Robert W. Orr & Assoc.

Advertiser: Pan-American. Coffee Bureau



54 Magazine ads, less than page, 2 clrs
Art Director: Lester Beall
Artist: Lester Beall Jr.
Photographers: Lester Beall, W. H. Joli
Agency: Edward Graceman Associates
Advertiser: Torrington Mfg. Co.



62 Newspaper ads, over 300 lines, color Art Director: Arnold Varga Artist: Arnold Varga, The Bettman Archives print Advertiser: Cox's Inc.



This is a private of a strangershold grown business a new of intercepting General Materians Employment, bendung to Maria and Employment Enterprises has been from gain on long as to one observable followings has been from gain ones for an automotic followings has been from gain ones for an automotic following has been found and a private for the private of the control of anomalies.

68 Newspaper ads, over 300 lines, b&w Art Director: William Binzen Jr.

Photographer: Paul Radkai Agency: Ogilvy, Benson & Mather Advertiser: Metropolitan Bottling Co.



70 Newspaper ads, over 300 lines, b&w Art Director: Jeff Wilks Advertiser: J. W. Robinsons



FOR SALE Country Property

See the big selection advertised in The New York Times—New York's leader in form advertiions. Today and every day in the Classified Papes.

76 Newspaper ads, 300 lines or less Art Director: Louis Silverstein Artist: Walter Einsel Advertiser: The New York Times



90 Trade periodical ads, less than full page, 2 colors
Art Director: Cal Freedman
Artists: Cal Freedman, Art Goodman
Agency: Byron H. Brown & Staff
Advertiser: Martin Bros. Box Co.



94 Trade periodical ads, less than full page
Art Director: Saul Bass
Photographer: Todd Walker
Advertiser: Dick Danner & Assoc.



103 Booklet, direct mail, 3 or more colors
Art Director: Herb Lubalin
Artist: Ed Kysar
Agency: Sudler & Hennessey
Advertiser: Kipe Offset Process Co.

105



122 Posters, 24-sheet
Art Director: Hugh White
Artist: Raymond Savignac
Agency: Young & Rubicam
Advertiser: Life Magazine



130 Posters, other than 24-sheet Art Director: Fritz Brosius Artist: Franklin Webber Advertiser: Time Magazine



131 Point of sale, 3-D display
Art Director: Verabel Tremblay
Photographer: John Lee
Advertiser: Cole of California



79 Trade periodical ads, full page or more, 3 or more colors Art Director: Advertising Designers Designer/artist: Kenneth Parkhurst Agency: Hal Stebbins Advertiser: Brown & Caldwell

es or less

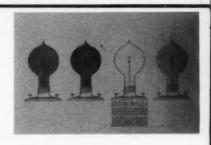
k Times

cess Co.

rstein



84 Trade periodical ads, full page or more, 2 colors Art Director: Saul Bass Photographer: Max Yavno Advertiser: Cleary, Strauss & Irwin



88 Trade periodical ads, full or more, b&w Art Director: William Golden Artist: Kurt Weihs Advertiser: CBS Television



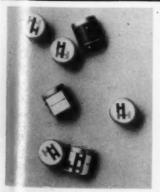
105 Booklet, direct mail, 2 colors Designer/artist: Tom Courtos Client: Charm Magazine



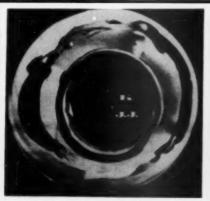
109 Booklet, direct mail, 2 colors
Art Director: Walter Van Bellen
Artist: Walter Lefman
Photographer: Bettman Archives print
Advertiser: M. H. Lavore Co.



111 Booklet, direct mail, b&w
Art Director: Sara Giovanitti
Artist: Eugene Karlin
Advertiser: Mademoiselle



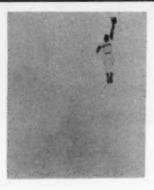
134 Point of sale, record album covers, book jackets, packages An Director: Saul Bass Artist: Saul Bass Advertiser: Frank Holmes Labs.



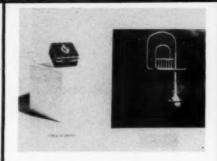
137 Point of sale, record album covers, book jackets, packages Art Director: Burt Goldblatt Photographer: Burt Goldblatt Advertiser: Bethlehem Record Co.



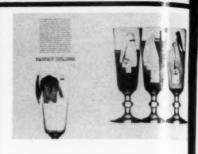
145 Editorial page, 4 colors
Art Director: Henry Wolf
Artist: Botticelli, Bettman Archive
engraving
Publication: Esquire Magazine



151 Editorial page
Art Directors: Alexander Liberman,
Priscilla Peck
Photographer: Irving Penn
Publication: Vogue Magazine



154 Editorial spread, 4 colors Art Director: Henry Wolf Photographer: Ben Somoroff Publication: Esquire Magazine



155 Editorial spread, 4 colors Art Director: Henry Wolf Photographer: Ben Rose Publication: Esquire Magazine



161 Editorial spread
Art Director: Alexy Brodovitch
Photographer: Ferenc Berko
Publication: Harper's Bazaar



167 Editorial section
Art Directors: Bernard Quint,
Charles Tudor
Photographer: Gjon Mili
Publication: Life Magazine



174 Editorial section
Art Directors: Alexander Liberma
Priscilla Peck
Photographer: Clifford Coffin
Publication: Vogue Magazine



177 Magasine covers, general magazines
Art Directors: Alexander Liberman,
Priscilla Peck
Photographer: Clifford Coffin
Publication: Vogue Magazine



180 Magazine covers, trade
Designer/artist: Walter H. Allner
Art Director: Donald R. Ruther
Publication: Modern Packaging



185 Company publications
Art Director: Will Burtin
Artist: Will Burtin
Photographer: Bodo Wuth
Publication: Terapia



90 Magazine advertising art, 3 or more colors, product illustration Art Director: Carl Lins Photographer: Irving Penn Agency: Young & Rubicam Advertiser: General Foods Inc.

colors

Wolf

Magazine

Liberma

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204 Magazine advertising art, 3 or more colors, fashion or style illustration Art Director: Vincent DiGiacomo Photographer: Paul Radkai Agency: Ogilvy, Benson & Mather Advertiser: C. F. Hathaway



209 Magasine advertising art, 3 or more colors, general illustration
Art Director: Harry Payne
Photographer: Robert Hallock
Agency: Batten, Barton, Durstine & Osborn
Advertiser: National City Bank of New York



221 Magazine advertising art, b&w, product illustration
Art Director: Ted Sandler
Photographer: Richard Avedon
Agency: Robert W. Orr & Assoc.
Advertiser: The Andrew Jergens Co.



225 Magazine advertising art, b&w, fashion or style illustration Art Director: William Taubin Photographer: Wingate Paine Agency: Douglas D. Simon Advertiser: L'Aiglon Apparel Inc.



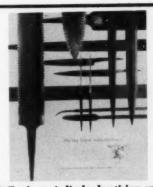
226 Magasine advertising art, b&w, general illustration Art Director: Leonard Karsakov Artist: David Stone Martin Agency: The Bresnick Co. Advertiser: Security Mutual Life Ins.



Newspaper advertising art, product illustration
Art Director: J. Alan Rockmore Artist: Whitney Darrow
Agency: Benton & Bowles
Advertiser: General Foods Corp.



236 Newspaper advertising art, general illustration
Art Director: William Golden
Artist: Ben Shahn
Advertiser: CBS Television



243 Trade periodical advertising art,
3 or more colors
Art Director: Alger B. Scott
Photographer: Albert Gommi
Agency: Campbell-Ewald
Advertiser: Champion Paper & Fibre Co



249 Trade periodical advertising art, general Art Director: William Golden Photographer: Don Briggs Advertiser: CBS Television



250 Trade periodical advertising art,
b&w or two colors
Art Director: Daniel W. Keefe
Artist: Ludwig Bemelmans
Agency: McCann-Erickson
Advertiser: American Rayon Institute



260 Booklet art, direct mail art, 2 colors Art Director: Arthur Harris Artist: Arthur Harris Agency: Young & Rubicam Advertiser: Young & Rubicam



297 Editorial art, fiction, b&w
Art Director: Art Kane
Artist: Jerome Witkin
Publication: Seventeen Magazine



304 Editorial art, non-fiction, 3 or more colors, fashion or style Art Directors: Alexander Liberman, Priscilla Peck Artist: Eric (Carl Ericson) Publication: Vogue Magazine



305 Editorial art, non-fiction, 3 or more colors, fashion or style Art Directors: Alexander Liberman, Priscilla Peck Artist: René Bouché Publication: Vogue Magazine

312



334 Editorial art, non-fiction, 2 colors, general Art Director: Allen F. Hurlburt Artist: Austin Briggs Publication: Look Magazine



343 Editorial art, non-fiction, b&w, fashion or style Art Director: Bradbury Thompson Photographer: Mark Shaw Publication: Mademoiselle Magazine



345 Editorial art, non-fiction, general
Art Directors: Bernard Quint,
Charles Tudor
Photographer: Margaret Bourk, White
Publication: Life Magazine



65 Editorial art, fiction, 4 colors Art Director: Cipe Pineles Artist: Doris Lee Publication: Charm Magazine

2 colors

Ir White



272 Editorial art, fiction, 4 colors Art Director: Suren Ermoyan Photographer: Bernard La Motte Publication: Good Housekeeping



282 Editorial art-fiction, 4 colors
Art Director: Art Kane
Artist: Sol LeWitt
Publication: Seventeen Magazine



312 Editorial art, non-fiction, 3 or more colors, food Art Directors: Alexander Liberman, Wolfgang Fyler Photographer: Irving Penn Publication: House & Garden



319 Editorial art, non-fiction, 3 or more colors, homeplanning
Art Director: Charles Tudor
Photographer: Ben Rose
Publication: Life Magazine



328 Editorial art, non-fiction, 3 or more colors, general Art Directors: Alexander Liberman, Priscilla Peck Photographer: Alexander Liberman Publication: Vogue Magazine



351 Magazine cover art, trade magazine Art Director: Bradbury Thompson Artist: Hans Hofmann Publication: ARTnews



358 Magazine cover art, trade Artist: Paul Rand Publication: Idea



360 Company publications
Art Director: Paul Mayen
Artists: Lila Kronstadt, Herbert M.
Rosenthal, Carolyn Goldberg
Publication: Cooper Union Art School
brochure



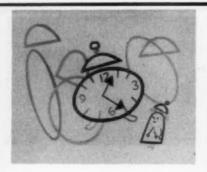
366 Television commercials, film Art Director: S. Rollins Guild Agency: McCann-Erickson Advertiser: National Biscuit Co.



373 Film commercials, full animation
Art Director: John Hubley
Artists: Emery Hawkins, Arnold
Gillespie
Agency: W. B. Doner & Co.
Advertiser: Speedway Petroleum Co.



374 Film commercials, full animation Art Director: John Hubley Artist: Art Babbitt, Paul Julian Agency: W. B. Doner & Co. Advertiser: Feingenson Bros.



382 Television commercials, combined live and animation Art Directors: Gene Deitch, Jack Sidebotham Agency: Young & Rubicam Advertiser: General Foods



391 Television commercials, still art Art Director: William R. Duffy Artist: Raym Assoc. Agency: McCann-Erickson Advertiser: Chirpen Corp.



397 Television commercials, single frame art (editorial) Art Director: Andrew Ross Artist: Byron Goto Client: ABC-TV for U. S. Steel Hour



398 Television commercials, title Art Director: Georg Olden Advertiser: CBS, Studio One



405 Television commercials, animated show opening Art Director: S. Rollins Guild Agency: McCann-Erickson Advertiser: National Biscuit Co.

The complete New York
Art Director's Show also
includes 303 entries which
received Certificates of
Participation.
All will be on exhibit
from June 6th thru 30th
at Associated American
Artists Galleries, 711
Fifth Avenue, New York.



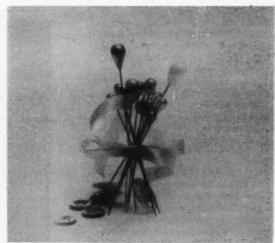


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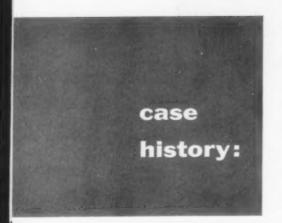


Upcoming photographer

Ray Cicero



"The Camera sums up its subject in a long, slow impressionistic look . . . a mood is established, our emotions are stirred", says LIFE magazine about the work (trumpet player) of Ray Cicero. A native New Yorker who has served a thorough apprenticeship in some of the town's top studios, Cicero is currently establishing his own. Ray believes that techniques cannot be generalized-that each specific job dictates its own technique. With this credo he is showing versatility in fashion, reportage and still life. The 32-year-old upcomer attended New York University, Iowa State (with Uncle Sam), studied photography at the New School, art and sculpture at the Museum of Modern Art.



Problem: Because LOOK has shown a steady and consistent growth in both circulation and advertising over many years, the redesign program was planned to be as subtle and transitional as possible. A special problem was presented in the fact that this magazine makes little effort to isolate editorial material. There are no continuations in the back of the book and there is no dumping ground for ads in the front.

Solution: The LOOK editorial approach is based on "calculated variety" and the format has been planned to reflect that idea. We use many different type faces and a variety of visual approaches depending on the material. The danger here is that the result may be too disjointed. To effect a greater sense of continuity and overcome the constant interruption of advertising, we selected Bauer Bodoni as a unifying type face and layouts were planned in terms of the overall story, rather than the individual page units. Emphasis was placed on visual flow, not only in terms of stories but in total editorial content.

There is no formula for this approach to magazine design. There are no sure fire rules to be set down in a style sheet. There is only the page-by-page issue-byissue welding of the editorial material into its most exciting visual form.

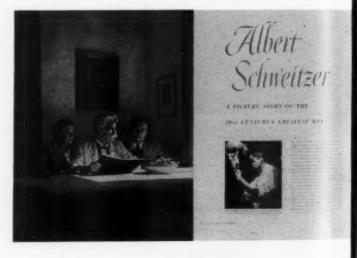
This is a team project and a continuing project. New ideas are constantly being developed. Some may not reach the printed page for many months, others will be discarded entirely. Next year's issues of LOOK may be radically different from last year's, but the current issue will show only minor changes from the issue before it.

Magazine design

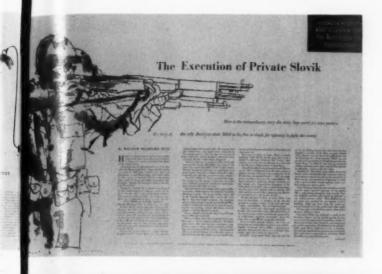
by Allen F. Hurlburt, Art Director,

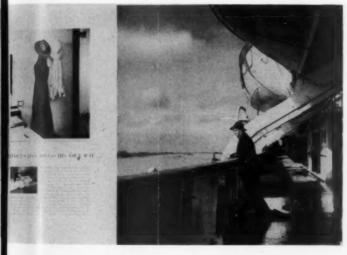
Look Magazine











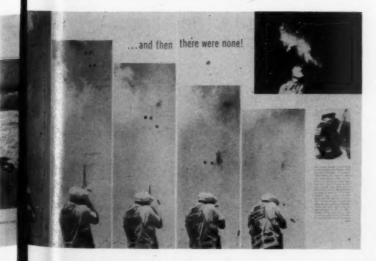


illustration:

Because the photograph represents the dominant means of illustration, we carefully avoid photographic realism in other forms of illustration. A combination of light modern cartoons, strong free illustrations, and graphic design gives the book an added sense of strength without detracting from the visual effect of the photographic features.

typography:

This is one of the most important phases of format design. Here Bauer Bodoni is employed as a basic display but it is used with freedom from style book rules and limitations. Although tricky hand lettered headlines are avoided we use many different display faces to achieve variety and further relieve any sense of rigidity in the format.

picture treatment:

Here the picture determines the layout with complete freedom from prescribed margins and arbitrary divisions of space. We make maximum use of visual flow and u iderscore the excitement of pictures by using contrast in size, shape and color.



Harry Beckoff



Robert Bugg, for RCA Victo



let us be gay...





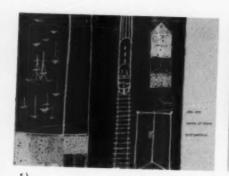


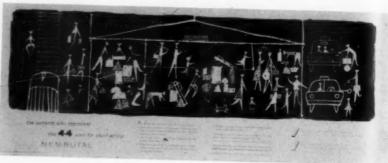
Gay indeed. And these serious illustrators, paradoxically, have put humor into their delightful drawings . . . as well as editorial illustrations. Harry Beckhoff's decorative, whimsical pictures, Walter Early's charming Elsie and her family, Bob Bugg's spirited hep cats, Dink Siegel and his light-hearted people, and such pretty girls, too. Then, Jack Betts, who puts fun into a situation, and Jimmy Williamson, a master of character drawing.

In our "heavy" times, these Society of Illustrators artists have given us the lighter side of things, and it's all to the good.

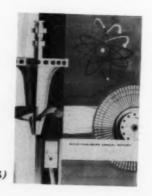
A. Halpert

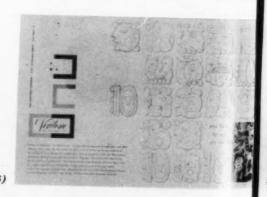
th annual lithographic awards











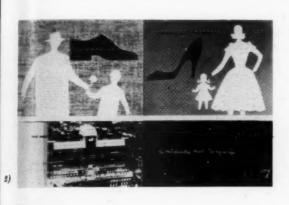


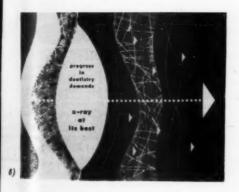




"The wide range, diversity and flexibility of the lithographic process" was evident at the exhibit sponsored by the Lithographers National Association May 940 at Marshall Field's in Chicago. The 1700 entries were judged on the basis of lithographic excellence, art and design and function value. Winners were announced in 45 categories. Some of the direct mail and packaging first prize winners are shown here. Frederick J. Wachter, Vice-President of Erwin, Wasey

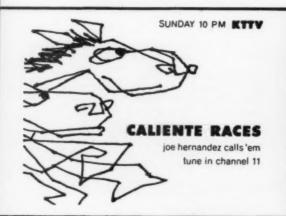
& Co., Chicago, was general chairman of the judges. Noting technical advances in the process he reported, "It is apparent that improvements in techniques and methods of production are benefitting the users of offset-lithography. Better printing plates providing longer press runs, sharper halftone production, faster preparation and lower production costs, the limitless use of art treatments . . . are resulting in a better end-result and greater economies."







- 1) AD: Francis W. Goessling
 Artist: Howard Low, William H. Schramm
 Client: Abbott Laboratories
 Lithographer: Magill-Weinsheimer
- AD: Goldscholl Design Associates
 Artist: Goldscholl, Weber, Noimya, Idaka
 Client: Merchandise Mart
 Lithographer: Sterling Printing
- 3) AD: McNamara Bros. Artist: McNamara Bros. Client: Chrysler Corp. Lithographer: The Regensteiner Corp.
- 4) AD: L. J. Borkowski
 Artist: E. D. Lewandowski
 Client: Allis-Chalmers
 Lithographer: Meisenheimer Printing Co.
- 5) AD: Bert Ray Studios
 Artist: Carl Regehr, Rhodes Patterson
 Client: The Veritone Co.
 Lithographer: The Veritone Co.
- 6) AD: Ray W. Dennis Artist: The E. F. Schmidt Co. Art Dept. Client: General Electric X-Ray Dept. Lithographer: The E. F. Schmidt Co.
- 7) AD: Charles Kasak
 Artist: Raymond Loewy Associates
 Client: The Larsen Co.
 Lithographer: The U.S. Printing & Lithograph Co.
- 8) AD: Philip Masnick
 Artist: Philip Masnick
 Client: Barricini Candies
 Lithographer: Brookside Press
- Designer: National Distillers Client: National Distillers Prods, Corp. Lithographer: American Colortype Co.
- 10) AD: Jack Capes Studio Artist: Fred Steffen Client: Mercury Record Co. Lithographer: Photopress, Inc.



case history:

local to audience promotion

1)

Problem: To create a continuing series of newspaper ads, which would

- promote local and network television programs to local audiences
- 2. establish strong station identification
- satisfy sponsor's requirements (individual ads for specific shows)
- 4. conform to a very tight budget . . . which means taking full advantage of space under trade agreements between station and local newspaper; being adaptable to other media, such as consumer magazines, (TV Guide) etc., and on the air promotion (telops); accommodating frequent time changes and special promotions; producing individual ads quickly and efficiently.

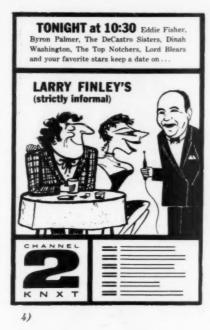
Solution: Format reduced ads from the former 2 col. x 4" size (fig. 1) to a 2 col. x 2" size, enabling the station to promote twice

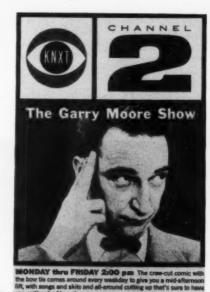
as many shows in the same amount of space. Instead of occasional isolated ads, the new ads are stacked six or even up to ten in the daily newspapers (fig. 2). This results in a kind of pictorial log or TV timetable. Very bold channel number was designed for strong identification . . . time is given an important position and is publication set. Show title and illustration are contained in a panel which fits telap requirements. Artwork (usually cartoon) is in keeping with T's entertainment function . . . with some occasional spoofing. Where recognized personalities are volved, and photos available, we use a halftone (velox), often n combination with line art. (M st recent use of basic format is she n in fig. 3. Adaptations shown in 3. 4 through 7).

D pm

Result: Undetermined, of conse ... but, through the present combination of efforts, programming as well as all phases of promotion and publicity, KNXT is by far the landing station in this market.







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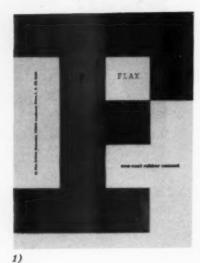


- 1) 1950-2 col. x 4" ad was designed to woo viewers to new medium; fun ad stressed entertainment; call letters, as in radio, identified station. (KTTV was CBS outlet at this time.)
- 1953-Block programming stressed by stacking 2 col. x 2" ads. Channel number becomes important station identifier. Time table effect with time publication set to accommodate frequent changes of schedule.
- 1954—Channel ID, now well established is replaced by publication set copy promoting current shows.
- Format is adapted to smaller space block programming where one specific show is featured. Show schedule is pub set.
- Ad is adapted to other media by simple blowup inserted in standing format. Copy is publication set.
- 6) On-the-air telop is simple blowup of small space ad.
- Bold channel number is adapted to on-the-air station ID.

Client: KNXT-CBS Television, Los Angeles Propotion Director: Dean Linger Art Director: Robert Guidi Artists: Robert Guidi, Edward Renfro, Tri-Arts

















cites outstanding typography

The first annual TDC awards for typographic excellence have been made by the Type Directors Club. Purpose of the awards is to specifically recognize outstanding typography in predominantly typographic ads, direct mail, and any form of printed matter. More than 1000 pieces were reviewed by the judges, headed by designer Hal Zamboni. No attempt was made to fill any category or class of work. Sole criteria was excellence of type handling and overall visual excitement. Pieces were received from all over the country and from abroad. Some of the 50 that were cited are shown here.



6)

5)









- 1) Label for rubber cement can.
 Two colors. The large Beton style F was used on a whole line of products and company stationery to give impact and instant identity to products of M. Flax Artists Materials. Designer: Louis Danziger, Los Angeles.
- 2) This Tri-Arts Press insignia was designed by Freeman Craw, of that company. It appears on stationery and other promotional material of the company but although the overall design is kept constant the letter form is varied from Didot to Century or whatever is necessary to harmonize it with the rest of the job on which it is used.
- 3) The highly competitive hardselling era we are now in demands ads with impact. To those who fear that visual impact means buckeye, this Bazaar ad designed by William Taubin shows that power and good taste are compatible.
- 4) One of a series of mailings by Empire State Craftsmen, typographers, that served as a visual tool and a promotion. Designed by Aaron Burns, it shows how practical desk aids can be made attractive.
- 5) One in the "Great Ideas of Western Man" series of Container Corporation of America. Designed by Alvin Lustig. It achieves overall visual appeal by a daring mixture of different typestyles.
- This Fortune cover, designed by Leo Lionni, was for the 25th anniversary issue. Use of

- an all type cover instead of the usual all-over illustration gave a change of pace that the special issue demanded. Each large line of numerals is in a different color. The color contrast makes the lines visually distinct so that no line spacing was required.
- 7) A newspaper ad for CBS
 Radio. In the hands of designer
 Louis Dorfsman the visual
 pun of the ear does not
 dominate the mood of the
 message but builds readership
 for it.
- 8) One of several similarly designed pieces designed by Mahlon Cline for the 32nd annual exhibition of the Art Directors Club of New York. Background is pink and type is either reverse white or soft blue. Free, informal use of the concentric circle border elements gives an otherwise traditional center axis design a contemporary and experimental feeling.
- 9) Pages from Physician's Desk Reference, designed by Gene Dunn. Medicine man's rattle on left contrasts with message citing importance of keeping at doctors' fingertips the innumerable names of modern pharmaceutical specialties and biologicals.
- 10) A bold, impact-securing yet tasteful emphasis of the key sales words. Type for "No Ironing" was greyed down to avoid blatancy and to balance, colorwise, with the tone of the illustration. Designed by Hal Florian of Anderson & Cairns.



case history:

local tv audience promotion

1)

Problem: To create a continuing series of newspaper ads, which would

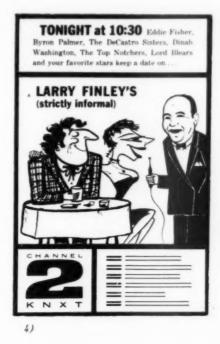
- promote local and network television programs to local audiences
- 2. establish strong station identification
- satisfy sponsor's requirements (individual ads for specific shows)
- 4. conform to a very tight budget . . . which means taking full advantage of space under trade agreements between station and local newspaper; being adaptable to other media, such as consumer magazines, (TV Guide) etc., and on the air promotion (telops); accommodating frequent time changes and special promotions; producing individual ads quickly and efficiently.

Solution: Format reduced ads from the former 2 col. x 4" size (fig. 1) to a 2 col. x 2" size, enabling the station to promote twice

as many shows in the same amount of space. Instead of occasional isolated ads, the new ads are stacked six or even up to ten in the daily newspapers (fig. 2). This results in a kind of pictorial log or TV timetable. Very bold channel number was designed for strong identification . . . time is given an important position and is publication set. Show title and illustration are contained in a panel which fits telop requirements. Artwork (usually cartoon) is in keeping with TV's entertainment function . . . with some occasional spoofing. Where recognized personalities are involved, and photos available, we use a halftone (velox), often in combination with line art. (Most recent use of basic format is shown in fig. 3. Adaptations shown in fig. 4 through 7).

Result: Undetermined, of course . . . but, through the present combination of efforts, programming as well as all phases of promotion and publicity, KNXT is by far the leading station in this market.







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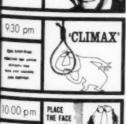
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7.30 pm 'Lassie'



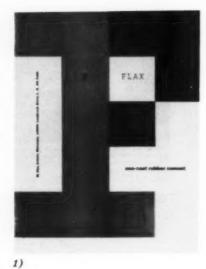


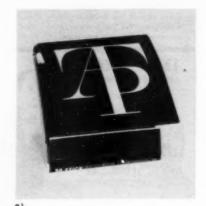
- 1) 1950-2 col. x 4" ad was designed to woo viewers to new medium; fun ad stressed entertainment; call letters, as in radio, identified station. (KTTV was CBS outlet at this time.)
- 1953-Block programming stressed by stacking 2 col. x 2" ads. Channel number becomes important station identifier. Time table effect with time publication set to accommodate frequent changes of schedule.
- 1954—Channel ID, now well established is replaced by publication set copy promoting current shows.
- Format is adapted to smaller space block programming where one specific show is featured. Show schedule is pub set.
- Ad is adapted to other media by simple blowup inserted in standing format. Copy is publication set.
- 6) On-the-air telop is simple blowup of small space ad.
- Bold channel number is adapted to on-the-air station ID.

Client: KNXT-CBS Television, Los Angeles Promotion Director: Dean Linger Art Director: Robert Guidi Artists: Robert Guidi, Edward Renfro, Tri-Arts













COLOR





cites outstanding typography

The first annual TDC awards for typographic excellence have been made by the Type Directors Club. Purpose of the awards is to specifically recognize outstanding typography in predominantly typographic ads, direct mail, and any form of printed matter. More than 1000 pieces were reviewed by the judges, headed by designer Hal Zamboni. No attempt was made to fill any category or class of work. Sole criteria was excellence of type handling and overall visual excitement. Pieces were received from all over the country and from abroad. Some of the 50 that were cited are shown here.



6)

5)









- 1) Label for rubber cement can.
 Two colors. The large Beton
 style F was used on a whole
 line of products and company
 stationery to give impact and
 instant identity to products
 of M. Flax Artists Materials.
 Designer: Louis Danziger,
 Los Angeles.
- 2) This Tri-Arts Press insignia was designed by Freeman Craw, of that company. It appears on stationery and other promotional material of the company but although the overall design is kept constant the letter form is varied from Didot to Century or whatever is necessary to harmonize it with the rest of the job on which it is used.
- 3) The highly competitive hardselling era we are now in demands ads with impact. To those who fear that visual impact means buckeye, this Bazaar ad designed by William Taubin shows that power and good taste are compatible.
- 4) One of a series of mailings by Empire State Craftsmen, typographers, that served as a visual tool and a promotion. Designed by Aaron Burns, it shows how practical desk aids can be made attractive.
- 5) One in the "Great Ideas of Western Man" series of Container Corporation of America. Designed by Alvin Lustig. It achieves overall visual appeal by a daring mixture of different typestyles.
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Design First



by Maryanne Kearney

One of today's most challenging art and production jobs is to be found in the home furnishings field as it applies to distributors, dealers and decorators. Compared to our present advertising, which has become standardized to a point where very few unusual ads are produced every year, the plans of the advertisers in this group seem almost incredible. They believe in and demand: design first, product second. Yet theirs is not institutional or editorial advertising. It is merchandise advertising, produced to sell the product. But, because they are concerned solely with good design, to be sold to professional designers, the specific standards they set up and maintain in their merchandise must be carried out in their advertising. Typical but outstanding examples are companies like Fabry, Altman and Marble Mart. As

the samples on these pages show, their approaches and techniques are as varied as their individual lines. However, a basic theme clearly appears in all their advertising material: devotion to good design-the clue to the unparalleled opportunities this market offers to art directors and artists. But furniture advertising in this sense should not be confused with that of retail advertisers to whose stereotyped use of merchandising formats we have become so accustomed. Advertisers in this group do not usually sell directly to the individual consumer, but rather to professional people. Consequently, their basic sales message must always be: good design. They cannot devote their advertising to promoting the utility or construction of this sofa, that table, a few occasional chairs. To realize precisely what this type advertising must

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convey, it is important to understand the objectives of these home furnishings advertisers. Home interiors today are setting a pattern for a new enjoyment of modern living. Whether traditional or modern furnishings are used, contemporary homes show a decided trend toward more functional and beautiful backgrounds for the pursuit of culture, entertainment, relaxation and hobbies. The interior designers, to whom these advertisers appeal, are looking for the best in design-a fluid, flexible combination of beauty and purpose that combines individual needs and the architectural demands of a specific interior. They are influenced then by the advertiser who continuously stresses good overall design concepts in his complete line.

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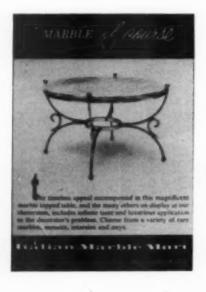
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> And how is this accomplished? by producing advertising that is advertising art.

Here, for probably the first time, the form and message of every ad is concerned only with good design. Design must be the visual impact, the reason for the ad's being. Design is paramount, the product secondary.

Although such furniture advertisers have been developing this standard of advertising for some time, it is relatively new on the American advertising scene. The intellectual daring this standard introduces, the drama of its abstract forms and new techniques, has been somewhat confined to professional groups. And it is, of course, controversial as to whether it could in time, through an evolutionary process, become a general standard for mass market advertising. However, at present, it does present a special, but unlimited opportunity in the home furnishings field. And these companies do

not, as a rule, use the services of advertising agencies, but rather the services of individual or free lance art directors. They usually prefer to work closely with someone who understands their problems and aims, someone who is sensitive to and can produce the design concepts their advertising must convey. Mr. H. George Hurson, president of Fabry Associates, explains this attitude: "When we employ the services of an art director, it is our policy to first acquaint him with our complete operation, so that together we may set a style. While we strongly believe that the art director should have 'plein pouvoir' in solving the problems posed, it has been our experience that mutual discussion and exchange of ideas has helped us achieve our purpose." Beyond this, the art director is invariably given free reign to analyze, interpret and







present. Within the solution of the problem, which is the translation of good design, he may give his creative capabilities full play. As he wishes, he may improvise, invent or symbolize with a new degree of abstract imagery. Most certainly, layout is expected to go beyond ordinary realms. Copy, because usually limited, allows new experiments with type and lettering. Product artwork is, of course, newly mobile. Symbolic and background artwork offer interesting development. In short, the art director is required, unhampered, to draw heavily on his ability, experience and associates to produce material that is notably advertising art. This theory. applies to all printed matter: ads, folders, direct mail pieces, product tags -even to catalogues, although here of course more explicit attention must be given to the merchandise due to the

nature and use of a catalogue. However, layout and photography must still be used with imaginative care to convey the feeling of beauty, harmony and fitness to function designed in every item. Such a catalogue must be more than an indexed compilation of merchandise. It must also be a study in good design. This can readily be seen in the Fabry catalogue which transcends the usual limitations of pure merchandise-presentation. It represents rather artistic, functional reference collections of the newest and best developments in modern national and international furniture design.

This type of advertising, which could definitely be termed "modern" in approach and effect, is timeless in its adaptability. It is used with equal success by both modern and traditional groups in the furniture field. Irving M. Altman has set a style within this pattern to present his priceless antique furnishings. Here again, the primary purpose is good design, to emphasize the best in period design through the centuries. But the secondary purpose differs. Antiques of course, are usually single rare items, or pairs perhaps. Consequently, Mr. Altman's collection is continuously changing as items are purchased and he imports additional pieces. Merchandise, then, must be illustrated with sensitivity to portray its classic, priceless beauty within a format conceived to convey good design and recognition. The greater importance of merchandise here is that a professional designer may require a certain item for a specified job which would not be available at another

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Fabry ad design has adapted the



standard to "modern" and Altman to "traditional," but its scope is even more elastic. The Italian Marble Mart works with the same basic principles in designing ads, folders and catalogues whose format may be used to illustrate modern or period marble furnishings. But again, the merchandise shown, except in the detailed necessity of a catalogue, is incidental. Mrs. Nicolini, who works out all her advertising plans with a free lance art director, believes "the important thing is to impress people with the exquisite beauty of our flawless marble. Whether a table is round or square may be decided. But the incomparable magnificence and craftsmanship must be remembered."

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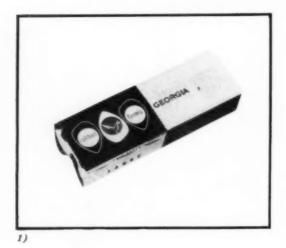
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This apparently is the general feeling of such advertisers. Their basic thought, so evident in the merchandise they create

and carry, is good design. Their audience is comprised of people specifically interested in good design for better living. Consequently, this idea must be expressed predominately in all their advertising. This concept is not a new one. It may be found to a certain extent in other fields, and it has had ample proving ground abroad where European furniture people in particular have long adhered to a similar standard of advertising.

However, countless others in our own furniture design field are anxious to pursue their own development of this type of advertising, but they need the assistance and counsel of art directors who understand and are earnestly interested in helping them.

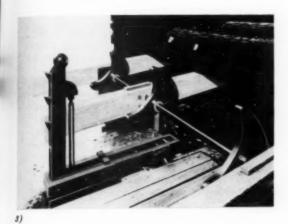




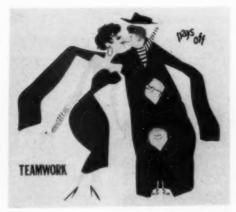
atlanta's 5th











7)

The fifth annual Exhibition of the Art Directors Club of Atlanta was held March 18 and 19 at Emory University in conjunction with the Advertising Institute of the Atlanta Ad Club.

A vote of the club members regulated the number of entries per member to nine pieces and also stipulated that there would be no selection of pieces to be hung. All art pieces submitted were hung under fifteen different categorical headings and a grand total of 366 pieces were accumulated. The general concensus of opinion was that the quality of art shown was considerably above that of previous shows and was more or less confirmed by the difficulty the judges had in agreeing on top winners. It had been planned to have ten top winners, ten runners-up and five honorable mentions. However, when the judges decided on such a wide variety of high ranking pieces, it was decided by a group of club officers that only the seven entries (shown here) which the judges agreed upon should take awards. They were:

- Vincent Dieball for his egg carton design. He is an instructor for the University of Georgia at Athens.
- George Way for his design of a complete booklet. He is an Atlanta free lance artist.
- Clyde Burnette for his mechanical illustration in color; also an Atlanta free lance artist.
- 4) Richard Brunell for his advertisement spread. He is an instructor at the University of Georgia, Atlanta Division.
- Robert S. Rogers for his watercolor painting. He is instructor and free lance painter with the Atlanta Art Institute.
- Herbert Meyers for his record album design. He is art director for Atlanta Paper Company.
- Maggie Wesley for her plant poster. She is employed by Lockheed Aircraft at Marietta, Georgia.

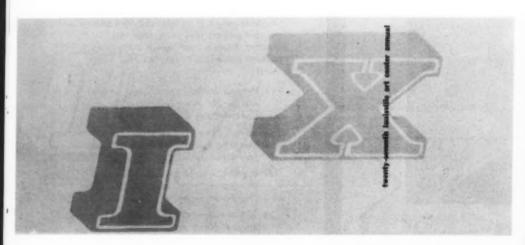
The judges were Richard N. McArthur of Higgins-McArthur Printing Co. in Atlanta, Dudley Pope, one of Atlanta's top designers, and Frank Baker, senior art director of McCann-Erickson. The show chairman was James H. Lee, art director of D'Arcy Advertising Co. in Atlanta.

Alfred Zalon

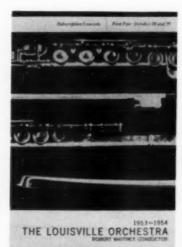
Upcoming artist



Al Zalon prepared for an art career at Cooper Union where he was a painting and design major, and at the University of Wyoming. You may have seen his illustrations in Charm, Theater Arts, Redbook, New Republic or for Mutual Broadcasting System. He has also done decorative murals, store window cards, designed catalogs, posters, fabrics, and Christmas cards. He taught design at the Art Center Association School, University of Louisville and University of Wyoming, has had four one-man shows (including one in New York) and his work has been in numerous group shows including the Metropolitan Museum of Art 1952 exhibition of American Drawings, Watercolors, and Prints. Now freelancing, he was recently on the staff of TV-Sales Promotion, CBS.











PHOTOGRAPHY

PETER DE NAPOLI

480 LEXINGTONAVE. NEW YORK CITY PL 9-4808

AMERICAN CYANAMID • BONWIT TELLER • BAKELITE • DU PONT DUTCHESS PEARLS • LENTHERIC PERFUME • MAIDEN FORM BRA RED CROSS SHOES • SPINNERIN KNITWEAR • STEUBEN GLASS SACONY SPORTSWEAR • WOMAN'S HOME COMPANION

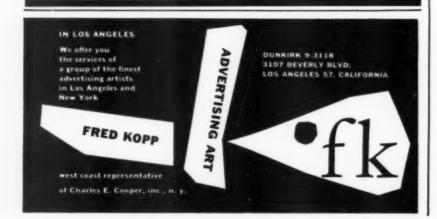


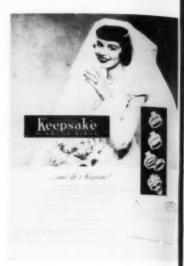
75¢ a word

REE photo service inc.

10 East 52nd Street • Plaza 3-9277-8

NOW 270 Park Avenue • PLaza 3-8837-8





Both of these diamond advertisements show a picture of a girl and a variety of diamonds, plus prices. The Keepsale one page black-and-white advertisement shows a bride and mounted diamonds. The DeBeers one page four color advertisement shows a colorful painting of a girl and several unmounted diamonds, plus prices. Which advertisement obtained greater favorable-to-the-product meaning from readers?

Answer: The DeBeers advertisement stopped a great deal more readers than the Keepsake advertisement did. However, a look at the Seen-Associated scores of the two advertisements told a truer story about their readership performance. Seen-Associated for both advertisements was about the same. Why did the DeBeers advertisement get a high Noted score? The answer to this question and other reasons for the performance of the two advertisements can be found from the Starch Reader Impression Study. This is a study of what the contents of the advertisement mean to the reader.

The illustration in the DeBeers advetisement was in full color which usually attracts more readers. In addition, the painting of the girl, especially her dress was a very odd combination of color and designs. Readers were stopped by this "odd", "weird" picture, but more than half who were attracted in this manner found no interest in reading further

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or even determining the name of the company. Some readers looked for the name but became discouraged when it could not be found easily.

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The main point of the DeBeers advertisement, which might be called "sentimental remembrance", was difficult for readers to understand. Incidentally, an equal number of readers of the Keepsake advertisement supplied a similar association to the Keepsake ad. Details about the product such as quality, types, prices

were equally or better understood from the Keepsake ad.

In summary, the high Noted readership performance of the DeBeers advertisement appears to be due to rather vague or extraneous factors. Understanding of points about the product was obtained in the Keepsake as well, if not better, than in the DeBeers ad.

The readership scores reported by Daniel Starch and Staff, Mamaroneck, New York are:

		DeBEERS			KEEPSAKE		
	Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most	
Per Cent of Women Readers	42%	19%	5%	23%	21%	2%	
Reoders per Dollar	79	36	9	65	59	6	

Noted denotes the percentage of readers who, when interviewed, said they remembered having seen an advertisement, regardless of whether or not they associated the advertisement with the name of the product or advertiser.

Seen-Associated denotes the percentage of readers who said they remembered seeing the advertisement and associated it with the name of the product or advertiser.

Read Most denotes the per cent of readers who read 50% or more of the copy.

Readers per Dollar is a measure of readers obtained for each dollar invested in space cost.



RUNNING WILD



BETTMANN ARCHIVE

PLaza 8-0362

215 East 57 St., New York 22, N. Y.



CREATIVE

FOXICHEME CARBRO DYE TRANSFER B & W RETOUCHING

Cavallo

2 WEST 46TH ST.

PL 7-2019

in Chicago

ADSN names Sorensen Chicago representative

Torben Sorensen, of Sorensen & Co., 549 W. Randolph St., Chicago 6, is the Chicago representative for Art Director & Studio News. News items and advertising inquiries can be sent to him at the above address or phoned in to Andover 3-1779.



Performance, design The mousetrap stressed

ad for Parker Pens is the last

of a series of seven produced by J. Walter Thompson, Chicago. The campaign was prepared with the conviction that writing performance and good design are the principal properties people want in fountain pens. Since the product is highpriced, it was felt that the emphasis should be on the quality and beauty rather than on the mechanics.

The copy claim, which states that the "pen writes with no pressure at all!", was tested prior to making the claim. Harold Smiley art directed the ad; illustration was reproduced from a transparency photograph by Ken Schmidt Studio, Chicago.



Artists Guild issues The new direc-1955 Directory

tory of the 700 member Chicago

Artists Guild is now out. Directory lists all members alphabetically, gives name, address, and phone. It is followed by a classification index showing types of services offered and by listings under specialized services such as cartoon, design, display, etc.

Cover was designed by Henry Wenclawski, consulting art director in his own Loop studio, consulting AD for Felt & Tarrant Mfg. Co., and winner of many STA, ADCC and Guild awards.

Bogart heads 4A'

The Chicago Council of the American Association of Advertising Agencies elected the following officers: Chairman, George B. Bogart, Calkins & Holden; Vice-Chairman, Norman D. Buehling, Fensholt Advertising; Secretary-Treasurer, W. Scott Leonard, Young & Rubi-

Premium Industry Club elects

C. Robert Steltenkamp was elected President of the Premium Industry Club of Chicago. Mr. Steltenkamp is with Chicago Sales Engineering Co. Other new officers are: Vice President, Trevor W. White, Club Aluminum Products Co.; Secretary, Merrill R. Swartz, Premium Buyers Guide; Treasurer, J. R. S. Crowder, Republic Co.

Nine Illustrators No. 8

Portfolio No. 8 of the Nine Illustrators is now in distribution. It shows the current work of nine independent freelance illustrators, Elmer Jacobs, Ray Craig, Cliffe Eitel, Steven Skibo, Paul Pinson, Fred Steffen, John Howard, Everett Mc-Near, James Lentine.

Ad production show Morrison Hotel, June 26-29

Advertising production equipment, ma terials and services and hundreds of mer chandising and promotion material, services and ideas will be on display at the National Advertising Industries Exposition. The show will run June 26-29 at the Morrison Hotel. There will be 110 booths. Exhibitors will include agencies: art, photo, sign and display studios: printers; letter shops; TV and motion picture studios.

STA's permanent gallery

Chicago's newest permanent exhibition gallery opens March 15 at the STA Normandy House Gallery, 800 N. Michigan Avenue. The new gallery will regularly exhibit the work of contemporary designers who have contributed to the progress of advertising and printed design.

The new STA Normandy House Gallery will be open to the public daily from 11 a.m. to 9 p.m. Work of graphic designers from different parts of the country will be featured. Opening exhibit showed work of Saul Bass, Los Angeles design consultant. The second exhibit, which ran through mid-May, displayed work of Baltimore designer Robert Wirth.





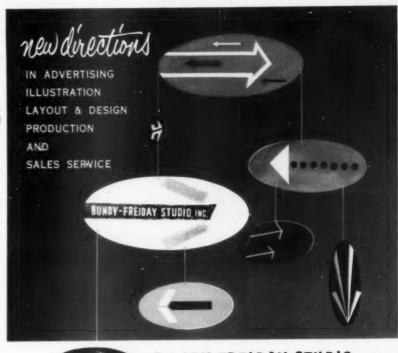
Darre heads photo unit at Hunter-Gaby

Aldis Darre, w h o h a s been run-

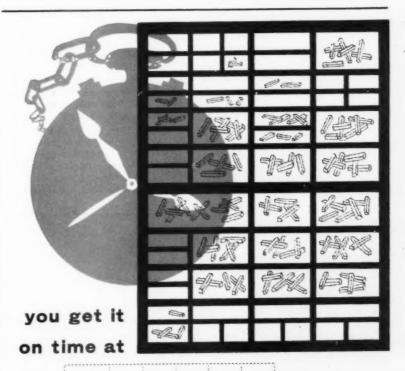
ning commercial studios for 15 years, was named director of photography for Hunter-Gaby Studios Inc., 415 N. Dearborn St. Mr. Darre is planning an expansion of the H-G services and facilities.

Chicago clips

Wes Bowman has been particularly active in evolving a new concept for The Photographers Association of America. Some of his recommendations, as reported in Spot, call for long range planning, more help and more power for the executive officer. Objective is to build a stronger, more meaningful P.A. of A. ... recent STA functions included luncheon address by industrial designer Dave Chapman on where we are and where we are heading in industrial design; an evening at The Lakeside Press to view the exhibition of printers' type specimens, STA Workshop Magic Lantern Series included showing of Rhodes Patterson's movie of the STA exhibition ... Koppers Co., Pittsburgh, is offering a one-year scholarship at the Chicago Institute of Design in the name of a prizewinning breadbox designed for Federal Tool Corp., Chicago, by Reinecke & Associates . . . IIT students are working on project to develop outdoor living quarters that will retain primitive quality of outdoor life while using contemporary design and materials. Good bye to the log cabin and the tent . . . Fulbright scholarship to study graphic arts in England won by Burton Kramer, January graduate of the Institute of Design . . . Moholy-Nagy memorial auction raised \$4610 for scholarships to the Institute of Design . . .







Monsen

CHICAGO 11 22 East Illinois Street

> LOS ANGELES 15 928 South Figueroa Street

WASHINGTON 1, D.C.

CHICAGO 1. ILLINOIS

Background: One of the most important promotional events nationally spearheaded by the American Dairy Association is the Milk Festival, publicized each May in television, radio, publications and point-of-sale merchandising display. The Milk Festival is designed to increase fluid milk consumption to the optimum nutritional level.

The kick-off for this event is a fourcolor spread in LIFE. The American Dairy Association creative group at Campbell-Mithun in Chicago believed that the marvelous verstaility of milk was the thing to emphasize — directly and simply.

The basic rough layout expressed the concept of a pitcher of milk, with all the magical generosity of the bottomless pitcher or the inexhaustible purse of folklore, pouring milk simultaneously for five basic uses. After some revision to accommodate the slogan, "Drink three glasses of milk every day," the chalk comp layout was enthusiastically approved by Lester Will, General Manager of the American Dairy Association.

Problem: Photographer Eddie Van Baerle (Stephens, Biondi, De Cicco) was faced with an almost impossible job—stopping both the lateral and vertical action of a moving pitcher pouring into five containers. One way, of course, would have been to photograph five separate transparencies of the pouring action, and splice them into one print. But it was felt that this would require elaborate retouching, with consequent damage to a convincing photographic "look."

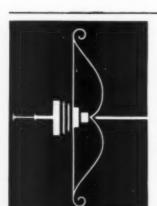
Solution: Van Baerle rigged up a weird assembly of air supply, hoses, pitchers, containers and gauze softeners whereby the desired picture was obtained with one shot. The pitchers were fixed in correct position over the pour-points, and filled with milk to their brims. At the signal "Milk!" an air tank valve was opened, piping air into equalized lengths of tubing, through holes drilled into the pitchers, inflating balloon-like devices were sunk in the milk, displacing the milk and causing all five pitchers to pour.

With fine presence of mind the strobe was then flashed, and the photo made, with a veiled upper horizontal third of the picture suggesting lateral motion.





Harry Cordesmon, AD, Campbell-Mithun, Chicago



WESLEY BOWMAN STUDIO · INC.

Photography

360 N. Michigan Ave. · Chicago 1, Ill.

"None but the best"

ARTISTS' SUPPLY COMPANY

209-215 NORTH WABASH AVE., CHICAGO RAndelph 6-8881 ANdever 3-8238



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upcoming artist david s. broad

Born in Baltimore, Md., Dave Broad got his first graphic experience with the army in the Information and Education Division and with "Stars and Stripes." A Pratt Institute graduate and winner of a Chicago Art Directors Club award and several Lithographic National Ass'n. awards, he is now with John Higgs Studios, Milwaukee. Has been in Milwaukee the past five years doing humorous design and highly creative drawings.









Studio builds house for ad AD Dick Cummins, Geare-Marston, Philadelphia,

ald Spring painting time for May 9 Life ad for Valspar Corp. Set construction was supervised by Mel Richman Studios and photo was by the Studio's Bob Dean. Set

Paints for every purposel Colors for every tastel Famous Valspar quality!



was constructed and shot in two sections.



wanted an "outlined" house full of painters to her-



Almost everyone telephones for a LOAN

Call LOmbard 3-8300

Ask for Mrs. Swift or Mr. Service. Personal loans \$100 to \$3500. Money-saving bank rates. Quick. Confidential.

THE FIRST NATIONAL BANK OF PHILADELPHIA

315 CHESTNUT (Benjamin Franklin Crive-In Offic ISTH at WALNUT 32ND and MARKET Member Federal Dec surance Corporation

Even Cleopatra Almost everyone telephones for a loan" is the head for the series of six ads for The First National Bank of Philadelphia. Each ad is of identical design-for 1 column by 56 lines in three local newspapers-under the art direction of Elmer Pizzi, Gray & Rogers. The only variation is the illustration. In carrying out the copy theme, artist Joe Aronson has made line drawings of such historical or fictional people as Sherlock Holmes, Napoleon and Cleopatra.



Campaigns with champagne

ice Inc., Philadelphia typographers, called attention to their 25th birthday by sending out a "mailing piece" of a bottle of champagne in a champagne bucket. Tied to the bottle by a shoestring is a small booklet describing the firm's growth-from a "shoestring" to three affiliated companies with 300 employees.

Typographic Serv-





You look wonderful-because you feel wonderful

YARDLEY LAVENDER

Package display in ad This Yardley ad packs a combination of reader impact with the taste a fashion ad demands and at the same time gives large display to packages of both the dusting powder and the essence. AD was Paul Darrow, N. W. Ayer. Photographer was Irving Penn.





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PS

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
 - Craftint
- Kemart materials
 Zipatone
 - all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna. MArket 7-6655 • Prompt delivery service

IN COLOR RETOUCHING
NUNAMAKER STUDIO

20 S. 15TH ST., PHILA. 2, PA. LO 7-1893

PODGOR'S ART SUPPLY

Suppliers to the Fine and Graphic Arts
2 CONVENIENTLY LOCATED STORES
IN CENTER CITY PHILADELPHIA

618 MARKET STREET N.E. CORNER 13 & SANSOM ST.

Ayer Cup to Trib again

The New York Herald Tribune has been awarded the F. Way-

land Ayer Cup for excellence in typography, make-up and printing.

The award was made by the judges of the 25th Annual Newspaper Contest sponsored by N. W. Ayer & Son, Philadelphia. Laurance B. Siegfried, chairman of the Graphic Arts Department, Syracuse University School of Journalism; Paul W. McCobb, industrial designer; and Edward G. Johnson, president of J. M. Bunscho Inc., Chicago. This is the ninth time the Herald Tribune has won the Ayer Cup, and this victory gives the newspaper permanent possession of the present cup.

Honorable Mentions in the 50,000 circulation category went to the Winston-Salem Journal, The New York Times and The Hartford Courant.

In the class for newspapers of 10,000 to 50,000 circulation, Honorable Mentions were awarded to The Iron Mountain (Mich.) News, The Marion (Ohio) Star and The Daily Pantagraph, Bloomington-Normal, Ill.

Among the newspapers of less than 10,000 circulation, winners were The Morning Herald, Hagerstown, Md., Wabash (Ind.) Plain Dealer, and The Marshfield (Wis.) News-Herald. Newsday, of Garden City, L. I., won the Honorable Mention for tabloids.

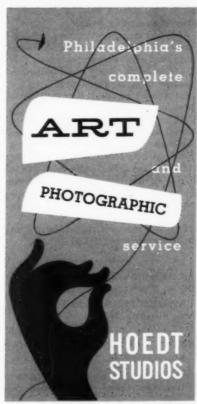
In selecting the winners the judges gave credit to clear printing and ease of reading, balance and harmony of different elements, use of limited number of points of interest on front pages, good selection and reproduction of photos and the treatment of the pages as a unit of design.

Nearly all newspapers used either Bodoni or San Serif type faces. Simplified headlines and flush-left heads have become, the judges believe, a permanent feature of newspaper typography. An increasing use of white space around headlines was noted. The trend toward dropping column rules seems to have diminished. Also heavy eight-column headlines, once very popular, are losing favor.

The judges criticized the sameness of appearance among many newspapers, and suggested that more individuality would be an improvement.

Change of Address Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.





new faces

Most faces introduced in

past 12 months are imports

or round-out established

type families

Fewer type styles were introduced in the past year than in 1953 and most are either imports or are new sizes of established faces or are bold or condensed versions of existing styles.

Although no new styles have been designed for the Fotosetter, a great many established typefaces are now available on it and a full catalog showing them is available from the Intertype Corp.

Faces that have added sizes include the following on the Linotype: Spartan Black and Spartan Heavy sizes, 11 pt.; Bodoni Book with italics, 24 pt.; Bodoni Bold Italic, 36 pt.; Linotext, 30 pt.; Textype Bold with italic, 12 pt.

The hot metal faces introduced to this market in the past year are shown on these pages. The manufacturer or distributor and sizes available are given for each.

For specimen material or further information, write as follows:

American Wood Type Mfg. Co., 35 W. 3rd St., New York 12, N. Y.

American Type Founders, 200 Elmora Ave., Elizabeth, N. J.

Amsterdam Continental Types, 268 4th Ave., New York 10, N. Y.

Bauer Alphabets, Inc., 235 E. 45th St., New York 17, N. Y.

Intertype Corp., 360 Furman St., Brooklyn 2, N. Y.

BUSINESS GOING ON...

(as usual)



PHOTO BY WESLEY BALZ - MODELS: THEA SWYDER and H. DRAVNEEK ASSOCIATES

DURING ALTERCATIONS



WINDOW GROUP BY LORE NOTO STUDIO

new faces

(continued from preceding page)

Judson Type Inc., 151 W. 23rd St., NYC.

Klingspor, Typefounders, P.O. Box 165, Morristown, New Jersey.

Lanston Monotype Machine Co., 24th & Locust Sts., Philadelphia, Pa.

Ludlow Typograph Co., 2032 Clybourn Ave., Chicago 14, Ill.

Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N. Y.

AMSTER

Klingspor, Duo Outline 24, 30, 42

AMSTER

Klingspor, Duo Solid 24, 30, 42

Balzac Brush

Klingspor 14, 18, 20, 24, 30, 36, 48, 66

Bodoni Extrabold Italic

Bauer 8-60

Clarendon

Amsterdam 6-48 (Didot body)

den Susten

Amsterdam 6-48 Clarendon Bold (Didot body)

ABCDEFGHIJKLMNOPQRSTUVW XYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz \$1234567890 ..-:;!?'')

ABCDEFGHIJKLMNOPQRSTUVW XYZ&

abcdefghijklmnopqrstuvwxyz \$1234567890 .,-::!?'')

Intertype, Imperial 7, 8, 9 Intertype, Imperial Bold 7, 8, 9

(continued on page 96)

make your Opaque drawings A SIGHT FOR MORE EYES

WITH THE

KEMART PROCESS

The art director and artist
who want the opaque technique reproduced
exactly as it was created want the
KEMART Process—full fidelity
reproduction. All guesswork
is eliminated... no need to depend on
the tedious hand work usual for
highlighting and outlining.

With the KEMART Process, reproduction can be controlled. The sharp, brilliant techniques of the original opaque drawing are retained, complete with all highlights and outlines!

> KEMART Artist Materials are available through leading Artist and Graphic Arts Supply Dealers.



It's easy when you use the KEMART Process and get these results...

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- 1. Use KEMART Artist Materials
- send your work to a KEMARTlicensed platemaker.

If you want it reproduced as created - you want KEMART

KEMART CORPORATION

340 FRONT STREET • SAN FRANCISCO 11, CALIFORNIA

Write to KEMART for complete
Artist Instructions



Art



COLOR ASSEMBLIES, MONTAGES AND

art work on color transparencies



- All work in correct and subtle color balance.
- Transparencies for assemblies are accurately cut. Butted photo joints are made without light leaks on dark lines.
- Intelligent application of color and chemicals.
- Technically clean and precise work.

Ask us to send you information on the NEW Way's standard viewer.





new faces

Most faces introduced in
past 12 months are imports
or round-out established
type families

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Bauer Alphabets, Inc., 235 E. 45th St., New York 17, N. Y.

Intertype Corp., 360 Furman St., Brooklyn a, N. Y.

BUSINESS GOING ON

(as usual)



PHOTO BY WESLEY BALZ - MODELS: THEA SHYDER and H. DRAVNEEK ASSOCIATES

DURING ALTERCATIONS



WINDOW GROUP BY LORE NOTO STUDIO

new faces

(continued from preceding page)

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Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N. Y.

AMSTER

Klingspor, Duo Outline 24, 30, 42

AMSTER

Klingspor, Duo Solid 24, 30, 42

Balzac Brush

Klingspor 14, 18, 20, 24, 30, 36, 48, 66

Bodoni Extrabold Italic

Bauer 8-60

Clarendon

Amsterdam 6-48 (Didot body)

den Susten

Amsterdam 6-48 Clarendon Bold (Didot body)

ABCDEFGHIJKLMNOPQRSTUVW

ABCDEFGHIJ KLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz \$1234567890 .,-:;!?'')

ABCDEFGHIJKLMNOPQRSTUVW XYZ&

abcdefghijklmnopqrstuvwxyz \$1234567890 .,-:;!?'')

Intertype, Imperial 7, 8, 9
Intertype, Imperial Bold 7, 8, 9

(continued on page 96)

make your Opaque drawings A SIGHT FOR MORE EYES

WITH THE

KEMART

The art director and artist
who want the opaque technique reproduced
exactly as it was created want the
KEMART Process—full fidelity
reproduction. All guesswork
is eliminated... no need to depend on
the tedious hand work usual for
highlighting and outlining.

With the KEMART Process, reproduction can be controlled. The sharp, brilliant techniques of the original opaque drawing are retained, complete with all highlights and outlines!

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It's easy when you use the KEMART Process and get these results...

JUST ZEASY STEPS-

- 1. Use KEMART Artist Materials
- send your work to a KEMARTlicensed platemaker.

If you want it reproduced as created - you want KEMART

KEMART CORPORATION

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Write to KEMART for complete
Artist Instructions

340 FRONT STREET . SAN FRANCISCO 11, CALIFORNIA



COLOR ASSEMBLIES, MONTAGES AND

art work on color transparencies



- All work in correct and subtle color balance.
- Transparencies for assemblies are accurately cut. Butted photo joints are made without light leaks on dark lines.
- Intelligent application of color and chemicals.
- Technically clean and precise work.

Ask us to send you information on the NEW Way's standard viewer.





tant drawing tool. It was designed for and can be used in many media-scratchboard, friskets, woodcuts and many more art projects.

The many different blade shapes make the X-acto highly versatile...and blades can be quickly changed to keep X-acto knives always factory-sharp-always



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RT

Jobs Unlimited



places more art and copy personnel



than any other agency



Jobs Unlimited

Advertising Personnel 16 East 50, PL 3-4123 Jerry Fields, Director

new faces

(continued from page 93)

Hellenic

Bauer Hellenic Wide 10, 12, 14, 18, 24, 30, 42

ABCDEFGHIJKLMNOPORSTUVW

abcdefghijklmnopqrstuvwxyz \$1234567890 .,-;;!?")

ABCDEFGHIJKLMNOPQRSTUVW

XYZ& abcdefghijklmnopqrstuvwxyz \$1234567890 .,-:;!?")

Intertype, Imperial 7, 8, 9 Intertype, Imperial Bold 7, 8, 9

ABCDEFGHIJKLMNOPQRSTUVWX ABCDEFGHIJKLMNOPQRSTUVWX

abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz

Merganthaler, Majestic 8

Mistral

Amsterdam 12, 14, 18, 24, 30, 36, 48, 60, 72

PALATINO

Klingspor 6-54

PALATINO ITALIC

Klingspor 8-54

PALATINO SEMI-BOLD

Klingspor 8-54

PRIMER

Merganthaler 6, 7, 8, 9, 10, 11, 12

New York and

Klingspor, Saltino 18, 24 (two sizes), 30,

(continued on page 100)

Smooth rolling

307 CURTIS BUILDING

1 Detroit



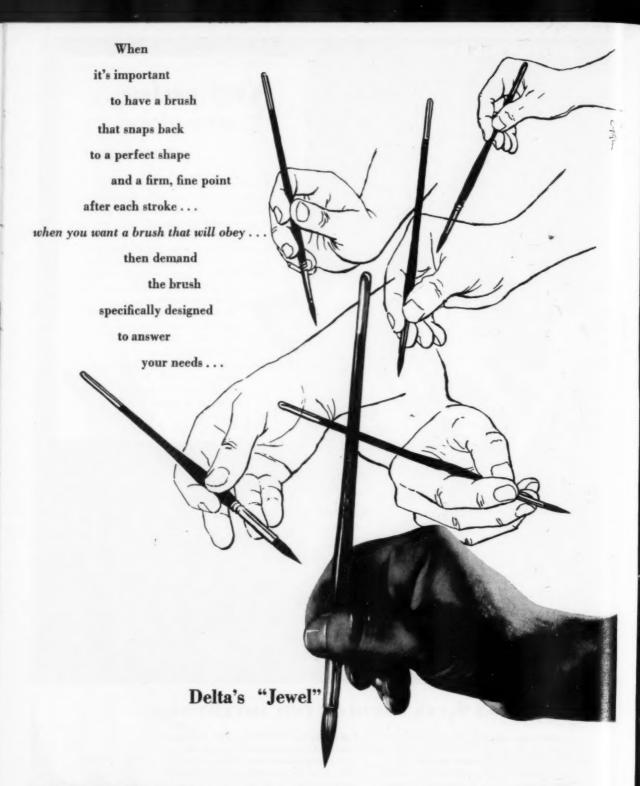
KODAK'S 5 WAYS TO COLOR FOR ADVERTISING

1. Extachrome Film: Superb color, brilliant or subtle; transparencies for photomechanical reproduction. 2. Dye Transfer Process: You see your photographs on paper—as they will appear in print—before reproduction. 3. Flexichrome Process: Create photographs in the colors of your choice—from black and white, or color.

4. Ektacolor Film: The starting point for display color transparencies of excellent quality and any size. 5. Kodochrome Film (35mm): Projection slides of exceptional sharpness. For presentations, for selling, or for teaching.

Your photographer knows how to handle them all.

Kodak



Delta's "Jewel"—"Gold-Tip" Series Genuine selected red sable water color brushes.

Size: 000 00 0 1 2 3 4 5 6 7 8 9 10 11 12 Price ea: .80 .80 .90 1.00 1.20 1.50 2.00 2.50 3.25 5.00 7.00 8.00 10.00 12.50 14.50

Write today for FREE booklet: The Red Sable Water Color Brush in Illustration, Lettering and Retouching.



brush mfg. corp. 119 bleecker st. new york 12, p. y-



Proficiency in craftsmanship springs from a state of mind.

In our case a well-balanced, scientific approach to the problems of engraving and printing provides production economies for our customers without loss to the standard of quality for which we are known.





new faces

(continued from page 96)

The Dominion of

Klingspor, Salto 24, 30, 42, 54, 66

ORTICUL

Klingspor, Sapphire 24, 30, 36, 42, 48, 60,

solemnis

Amsterdam 10-60 (Didot body)

Mill Install New Officers 48 For the coming year at the fair grounds on Monday afternoon with a speaker and band music

Ludlow Society Text 8, 10, 12, 14, 16, 18, 21, 24, 30, 36

abcdefghijk

Merganthaler, Spartan Bold Italic 14, 18, 24, 30, 36

abcdefghijk

Merganthaler, Spartan Bold 14, 18, 24, 30,

Standard Light

Amsterdam 6, 8, 10, 12, 14, 18, 24

Standard

Amsterdam 6, 8, 10, 12, 14, 18, 24 (two sizes), 30, 42, 60, 72

Standard Medium

Amsterdam 6 (two sizes), 8, 10, 12, 14, 18, 24 (two sizes), 30

(continued on page 102)



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USE IT AS AN OPAQUE -

EXTRA BRILLIANT! SMOOTHER!

MATTE FINISH! PERMANENT!

SUPERIOR IN COVERING POWER!



IT'S A FINE ARTS' COLOR!

IT'S A DESIGNERS' COLOR!

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IT'S A COMMERCIAL ART COLOR!

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UNION, NEW JERSEY MURDOCK 6-5383

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IN CLEVELAND, CH 1-503



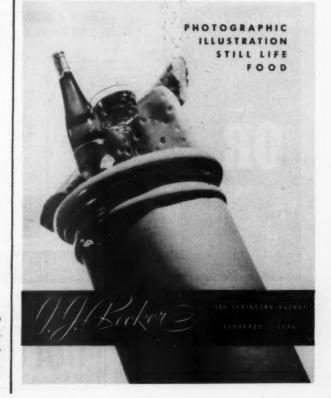
TRANSPARENCY RETOUCHING COLOR CORRECTION DUPLICATION ASSEMBLY

um

ER!

Tulio G. Martin Studio 58 West 57th St. New York 19, N. Y.

Telephone: CIrcle 5-6489-90





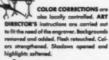
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art director





ASSEMBLING the color correct, density correct and finished units is the final step. Stripping and but joins are carented perfectly by our special process. Layout ratio is held exactly.

PREPARID COLOR COPY
is now a single unit. Ready for
nee short by the engrower. Sowing by some
sous, some exposure, corrected color. No
more worries over ratouched Carbros,
rover or under" Exists or weak Flaxis.

3 DAYS LATER — Another Color Composite leaves the lab. PRE-PARED COPY designed to give the utimote in QUALITY. We guarantee results.

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engraver

EKTACHROME RETOUCHING
COLOR MAX
JAIKIN
58 WEST 57th ST., N.Y.C. • CI 6-8712-3

new faces

(continued from page 100)

Standard Bold

Amsterdam 8, 10, 12, 14, 18, 24 (two sizes), 30, 42

Standard Extra Light Extended

Amsterdam 6 (two sizes), 8, 10, 12, 14, 15 24 (two sizes), 30, 42, 60, 72

Standard Light Extended

Amsterdam 6 (two sizes), 8, 10, 12, 14, 18, 24 (two sizes), 30, 36, 48

Standard Light Condensed

Amsterdam 6, 8, 10, 12, 14, 18, 24 (2

Standard Extended

Amsterdam 6 (two sizes), 8, 10, 12, 14, 18, 24 (two sizes), 30, 42

Standard Condensed

Amsterdam 6 (two sizes), 8, 10, 12, 14, 18, 24 (two sizes), 30, 42

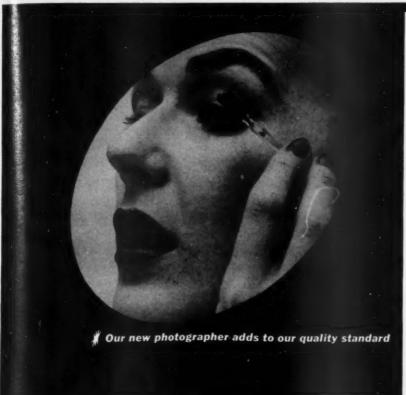
Standard Bold

Amsterdam 8, 10, 12, 14, 18, 24 (two sizes), 30, 42, 60, 72

STEELPLATE GOTHIC BOLD

ATF 30, 36

(continued on page 104)



brush on true color!

Flexichrome is still
the best answer
to your color problem!
Give us the product,
our photographer
will shoot it and
prepare it for the
finest and truest
color photograph
you can buy!



LANE-BENDER

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, 15

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WINSOR & NEWTON

BRUSHES

& MATERIALS



Canadian Agents: THE HUGHES OWENS CO., LTD. • Head Office, MONTREAL Californian Distributors: THE SCHWABACHER-FREY COMPANY • SAN FRANCISCO



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Right here is the art service you've been looking for . . . Quality, price and service

Quality, price and service just right.

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Only Jack Ward's New Processing Technique Gives

WHITER WHITES... CRISPER, TRUER COLOR

in Ektachrome Transparencies!

Exclusive Technique...gives superior original and duplicate transparencies...Makes color separation easier.

Save on engraving costs... whiter whites, crisper color mean less man hours of negative handling and plate finishing!

Compare and see results you never before thought possible.

* Dye Transfer Prints

★ Duplicate Transparencies

* Printon (custom handling)

* Art Work Copied

Same Day Service . . . Overnight Service . . . Mid-town Pickup and Delivery

JACK WARD

COLOR SERVICE

202 EAST 44 STREET, NEW YORK 17, N. Y.

CALL MU 7-1396





292 MADISON AVE. NEW YORK 17,



new faces

(continued from page 102)

ABCDEFGHIJ abcdefghijk Imnopgrstuv

Ludlow, Tempo Black Condensed 18, 24, 30, 36, 42, 48

A B C D E F G H I a b c d e f a h i i

Ludlow Tempo Black Cond. Italic 18-72

abcde

Ludlow Tempo Black Italic 14-72

ABCD

Ludlow, Tempo Black Extended 18, 24, 36, 48

Display matrice

Lanston Monotype, 20th Century Ultrabold Ext. 14, 18, 24, 30, 36, 42, 48

Change of Address. Please send an addresstencil impression from a recent issue Address changes can be made only if whave your old, as well as your new address Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.





photo by Erwitt for Kenyon & Eckhardt, client Ford Motor Co.



Young, he'll be 27 in July, and a comparative newcomer, the 1954 U. S. Camera Annual said his work "shows the gentleness of spirit... he has a fine feeling for what makes a good picture and is adept at making one photograph tell a complete story."

Erwitt was born in Paris, grew up in Italy until he came to the U. S. at the age of 11. He was first encouraged to make photography a career by Edward Steichen. He did some industrial photography for Stryker at Standard Oil and for a city documentation project executed by the University of Pittsburgh. Robert Capa helped steer him into magazine work and brought him to his present affiliation with Magnum Photos. In 1951 he won and prize in a young photographers' contest sponsored by Life, with his picture story on Boredom in the Army.

In the two years since he's been out of uniform his work has been in Ladies Home Journal, Vogue, Fortune, and Holiday. He recently completed magazine coverage of Desperate Hours, directed by William Wyler.

Some of his recent ads include the sensitive "Ford Motor Company page shown here, the Gallery of Emotions ad for Life, and the Sold On Spot pictures for NBC Spot Sales.

His range also includes travel pictures for Holiday, fashion shots for Modern Bride.









news

(continued from page 42)

Publishers optimistic; 15 new magazines

News from the magazine publishing field would seem to indicate a bull market. There are fifteen new periodicals being launched.

The Georgia Farmer, a farm and home magazine with state-wide coverage, is due in January 1956. Tom Anderson of Atlanta will publish it.

Plastics Technology bowed in February. Designed to present plastics as materials for engineering, the publication will be monthly with a part-paid, part-controlled circulation. Publisher is Bill Brothers Publishing Corp., 386 Fourth Ave., New York 16. Mrs. Frances McHugh is production manager and Frederick Kendall is director of publication development and can give further information.

Evening Out is written for and distributed exclusively to New York City College students. It will be published quarterly beginning in September 1955. It will feature "packaged" dates to fit entertainment interests and economy. Publisher is Rubin & Cahn, 437 Sterling St., Brooklyn 25, N. Y. 6,000 circulation expected.

Christian Bookseller, a quarterly business magazine, will go to 3,000 book stores now selling religious literature. Robert Walker, Sunday Magazine, Inc., 434 S. Wabash Ave., Chicago, is publisher.

A monthly publication for laundry and dry cleaning distributors and salesmen, Cleaning Laundry Supplier, has begun publication at Cahir Publishing Co., Inc., 114 First Ave., New York. Circulation is controlled at 8,000.

Serving the small boat and accessory market, bi-monthly Small Boat Dealer has been launched. Printed by offset, the magazine is from Aarms Publications, Ridgewood, N. J.

International Theatre, a fortnightly by Pam Publications Inc., 17 E. 45 St., New York, started last month. It covers all theatrical activities. Besides the regular 26 issues, there will also be two festival issues in the summer and fall.

Grinding and Finishing, a monthly covering grinding, lapping, honing, superfinishing and similar operations, will bow this month. Circulation is guaranteed at 30,000 controlled. Hitchcock Publishing Co., 222 E. Willow Ave., Wheaton, Ill.

Research and Engineering is a magazine for development and research man-(continued on page 108) mask-o-meg

made the velox for this cut



Dropout

Square

Comb

You always maintain the QUALITY! For information about how a velox can help you with intricate halftones, maintenance of quality, and control of detail, call Miss Platt. CAnal 6-8449.

157 Spring Street, New York 12, N.Y.

FLEXICHROMES GEORGE E. WILDNER MURRAT MILE 2-3241





As one of the 20,000 art directors, artists, art buyers, photographers and representatives who are the lifeblood of the commercial art field, your opinion on commercial art matters counts for a great deal. May we have your opinions on the three questions below? And by all means include your own suggestions expanding on those we have listed. (Just write them on this page if you will and return it to us...or how about telephoning us). We will be glad to send you a tabulation of opinions received.



OPINIONS PLEASE

First question: Do you think the commercial art industry would benefit by having a fully-professional membership association to serve it?

N.Y.

Second question: If your answer is yes, do you think it would be a good idea for that association to initiate such projects as . . .

- 1. A book-type commercial art catalog filled with reproductions of the work of every known commercial artist with his agent, indexed and sectioned for ready reference.
- 2. An easily-accessible clearing-house of all commercial art and photograph, including a file with actual sample proofs, carefully cross-indexed ... sable by all members without cost or commission.
- 3. A news center which would be a meeting place for trade talk...and space for a commercial art library.

- 4. A research service to determine (by sound research methods) and to report to members useful facts about commercial art—the size of the industry, its most-used kind of work, salary scales, freelance price ranges, present impact of television, and so forth.
- 5. A "locator" file, to keep track of the more than 15,000 professional men and women in the industry...to provide current and correct addresses and phone numbers for their—or if represented, their agents'—studios, homes, winter and summer. (This file would be freely available, of course, to all those who are members of the association.)
- 6. An art identification service which would trace for member buyers the "unknown" artist—the artist, or his agent, whose work appears on unsigned proofs.

- 7. A regular all-member exhibit which would place samples of every member artist's work before the industry. (This would be an exhibit . . . not a contest.)
- 8. An employment service—available without cost—for any member in the commercial art profession.
- 9. Conferences and seminars periodically, to give association members the opportunity of meeting on a personal basis and exchanging ideas which would contribute substantially to their progress in the commercial art industry.
- 10. A clipping service which would enable an art director, for comparison purposes, to see all the recent advertisements in any one industry.

And now the third question: Would you join an association set up to perform these functions?

SEND TO: DIRECTOR'S ART, 7 WEST 44th STREET, NEW YORK 36, MURRAY HILL 7-8157

If you work with CASEIN COLORS, DESIGNER'S GOUACHE, PASTELS, CRAYONS or POSTER COLORS you can do a better job with

IENTES CANSON

THE REMARKABLE TINTED PAPER

The favorite of discriminating artists the world over since the 16th century.

- Available in 24 beautiful tones including stygian black.
- 100% Pure Rag Content-but inexpensive.
- Unique surface found on no other paper. Product of the ancient Canson & Montgolfier Vidalon Mills in France.

The most striking poster effects are produced by exposing a part of the paper to represent highlight or shadow.

Sold by good art supply dealers everywhere. WRITE DEPT. AD FOR SAMPLE SWATCHES

Combany







news

(continued from page 106)

agement. Slated for July by Relyea P.b. lishing Corp., 103 Park Ave., New York 17, it will have a combined paid and controlled circulation of 28.000.

Insulation, a controlled circulation monthly for electrical and electronic insulating material manufacturers, and users, appeared May 1: Lake Publishing Co., 718 Western Ave., Lake Forest, Ill.

Medical Abstracts will be distributed to 15,000 doctors. Publication address is 825 Western Saving Fund Bldg., Broad and Chestnut St., Philadelphia 7, Pa.

Your Church will cover building and equipment for Protestant churches. It is a monthly which started in April. Publisher is Religious Publishing Co., Greenwich, Conn.

A new monthly tabloid, Jobber Product News, is scheduled for June with guaranteed 40,000 circulation. Publisher: Jobber Product Publishing Corp., 22 W. Madison St., Chicago 2, Ill.

A daily newspaper commenced publication in Covina, Calif., about 25 miles east of Los Angeles. Known as the Daily Tribune, it is sponsored by San Gabriel Valley Newspapers. It will go to ten com-

Room Service will carry merchandising and service ideas to 7,000 hotels and motels in Florida and the Caribbean. Publisher is Southern States Beverage Journal, 327 Alcazar Ave., Coral Gables, Florida.

Beginning this month, Journal of Living will be merged with Lifetime Living magazine. New publisher is Lifetime Living Inc., 575 Madison Avenue, New York. Both magazine names will be retained, with combined editorial and advertising staffs. The new issues will be digest-size with an initial circulation of 300,000.

Boom for package designers

Competition between national advertisers has taken on a series of shifts in package sizes. As a result, package designers report brisk business according to recent report in Printers' Ink.

Detergents seem to come in larger packages these days-some in usable containers. Beer and soft drinks are now coming out in a variety of sizes. Canned foods have shifted more to smaller pack-

Some advertisers are having pacages designed which are slightly smaller than the competitors' but appears to b the same size. They are priced sim arly. The contents are clearly marked but optically the difference is not dicemable.

(continued on page 111)

TWO great names in art materials...

Craftint DEVOE

are now ONE!

Craftint Devoe now offers complete, economical, unified service to the Art World on:

- Shading Mediums
- Craftint Papers and Pads.
- Strathmore Papers and Pads
- Show Card Colors
- . Artists' Oil Colors
- Artists' Water Colors
- Bulletin Colors
- · "Scrink" Screen Process Inks
- Flat and Gloss Screen Process Colors
- Brushes
- Drawing lnks
- Artist Specialties and Staples
- Hobby and Crafts Items

Rely on a dependable SINGLE SOURCE for the most wanted artist's materials in the world.



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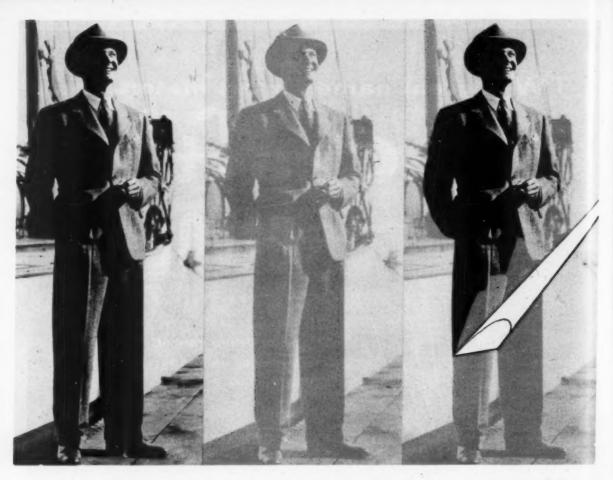
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Craftint

MANUFACTURING CO.

NEW YORK . CHICAGO . CLEVELAND

Main Office: 1615 Collamer Avenue, Cleveland 10, Ohio



Photograph - courtesy of Zolton Forkes.

use bourges sheets for PHANTOM BACKGROUNDS

EASIER... FASTER... REPRODUCES MORE ACCURATELY

Simply attach a Bourges Sheet as an overlay and remove the unwanted coating. There are 5 values to choose from. No messy frisketing. No tricky airbrushing. No risk, no guesswork. So simple anyone can do it.

AT YOUR FAVORITE ART SUPPLY STORE

Akron: Metzger Photo Supply. Atlanta: Binder Co. Gift & Frame, Ivan Allen Co. Austin: Miller Blue Print Co. Baltimora: Carl E. Nyborg. Birmingkam: Spisy-Johnson. Besten: M. R. Giger, Ltd., B. L. Makopacce Inc., George Smith Artists Materials. Breaklys: Institute Artists, S. Steinhauer & Son. Bewilse: Burdia Graphic Arts Supply. Charletts: Charletts: Charletts: Charletts: Charges: Brudon Art Supply. Arts Supply. Charletts: Charletts: Co. Bumbers: Hills Co. Sallass: M. H. West Co. Bayton: Bart L. Daily Inc. Benver: H. R. Meininger Co. Bes Meines: Des Moines Stationery Co. Betwelant Erb Dood Co., Ohio Art Materials Co. Calembes: Hills Co. Sallass: M. H. West Co. Bayton: Bart L. Daily Inc. Benver: H. R. Meininger Co. Bes Meines: Des Moines Stationery Co. Betwels: Artist Sallonery Co. Betwels: Artist Sallonery Co. Betwels: Control Stationery Co. Heusten: Southern Blue Print Co. Indianapolis: Bate Brothers: Rassas City (Me.): Rex Clawon & Co. Lineal: Pat Ash Inc. Long Island City: N. T. Herbert. Les Angeles: California Artists Materials, H. G. Daniela, M. Flax, Franklyn Artists Materials. Lealsville: Electric Blue Print & Supply: Memphis: Memphis Blue Print & Supply: Milwanker: Artist & Display Supply Co. Minneagolis: Art Offset Service. Naskville: Nashville Stationery Co. Market Supply, Hamilton: Arthur Brown & Bro. Inc., Cloder Corp., Crane-Gallo Art Supply: A. Priedman, Inc., E. M. & A. C. Friedrichs Fruin M. Riebe Corp., Saniu Art Supply, A. Seltzer Artists Materials, Jos. Torch Artist Materials, Ervin M. Riebe Corp., Saniu Art Supply, A. Seltzer Artists Materials, Jos. Torch Artist Materials, Ervin M. Riebe Corp., Saniu Art Supply, A. Seltzer Artists Materials, Jos. Torch Artist Materials, Ervin M. Riebe Corp., Saniu Art Supply, A. Seltzer Artists Materials, Jos. Torch Artist Materials, Ervin M. Riebe Corp., Saniu Art Supply, A. Seltzer Artists Materials, Jos. Torch Artist Materials, Saniu Art Supply A. Seltzer Artists Materials, Jos. Torch Artist Materials, Saniu Art Supply A. Seltzer Artists Materials, Jos. To

United Artist Materiais. Oktoberna City: A & E Equipment Co., Triangle Blue Print & Supply. C-abar Standard Blue Print. Patersen: A. B. C. Equipment Sales. Peeria: Palette 'M Putter Shop. Philade'phia Rodor Standard Art Supply, Mercury Stat Co., Philade'phia Art Supply, Jos. E. Podgor Co. Inc., Henry Teverince. The Materiais. Philaderphia A. B. Smith Co. Partiand, Graz. J. K. Gill Co. Previdence. Mock Artists Materiais. St. Lewis: Al J. Bader Co. Inc. St. Petersburg: Pineliar Printing & Statione Co. Artists Materiais. St. Lewis: Al J. Bader Co. Inc. St. Petersburg: Pineliar Printing & Statione Co. Satt Lake City: Saft Lake Blue Print & Supply. Sam Print Statione Co. Satt Lake City: Saft Lake Blue Print & Supply. Sam Diego Situe Print & Supply. Sam Print Statione Co. Satt Lake City: Co. Inc. Printing Artists Capitol City Blue Int. Talsa: Triangle Blue Print & Supply, Lew Wentel & Co. Washington, D. C.: Federal Supply Co. Wichitz: Hollidgy's Inc. CAMADA: Macfatane-Payne & Co., Ltd., Mentrasi and Tereste; M. will Artists Materiais, Vancouver, B. C.; J. G. Fraser Ltd., Winnipag, Man. ENGLAND: W. N. Howse. Ltd.

bourges color corporation

If you have any questions regarding the use of this material, write to Dept. 52

80 FIFTH AVENUE, NEW YORK 11, N. Y.







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news

(continued on page 108)

Among advertisers the attitude is that of beating the competition. There are also indications that the advertiser has a growing awareness of the importance of the package in selling his product.

The chief resistance to this movement is among retailers, who have trouble stocking the various new sizes—especially the large ones.

Whither Art: Aspen theme

Title of the 1955 International Design Conference in Aspen is "Crossroads— What are the Directions of the Arts?"

Will Burtin, program chairman, has tentatively announced the speakers and subjects for the June 13-18 Conference. Some of the questions that will come up for discussion by the international participants are: Are new social experiences, new technological means, new scientific thoughts demanding or indicating new directions in the arts also? What is at the basis of our changing position and what are the potentialities of a better order? Are we moving toward a world art?

Tentative speakers for each of the principal subjects are as follows:

First day, Communication: Herbert Bayer, painter and designer; S. I. Hayakawa, semanticist; Lancelot Hogben, author (Great Britain); Margaret Mead, anthropologist; Ben Shahn, painter.

Second day, Light and Structure: Harry Bertoia or Naum Gabo, sculptors; Philip Johnson, architect; Luigi Nervi, engineer and architect (Italy); Wilhelm Wagenfeld, designer (Germany); Herman Weyl, author and physicist (Switzerland).

Third day, Cityscape and Landscape: Walter Gropius, architect; Carlos Lazo, architect (Mexico); Lewis Mumford, author, critic; Albert E. Parr, biologist and administrator; Meyer Shapiro, art historian.

Fourth day, Education: Michael Farr, editor of Design magazine (Great Britain); Earl Kelley, educator; Sokyu Ueda, philosopher (Japan); Lancelot L. Whyte, author and scientist (Great Britain).

Fifth day, Leisure: Gyorgy Kepes, painter and designer; Charles Eames, architect and designer; Teimoshuko Kinugasa, movie director (Japan); Robert Osborn, cartoonist.

For additional information on the conference, write to IDCA headquarters at 220 South Michigan Ave., Chicago 4, Illinois.



FOR ART SERVICE



Hector A. Donderl



Michael Fenga



Jay Christy



Eldorado 5-7155

— and let these Art Director <u>principals</u> and our talented staff (20 inside — 15 outside) help you solve impossible situations and tricky campaigns.

ROY GERMANOTTA INC.

40 East 49th Street, New York 17, N.Y.

A B C D E F G H I J K L M N O

Our large up-to-date library of types, combined with the knowledge and skill of our craftsmen, gives your job its proper station in life. ONE LINE SPECIMEN
WALL CHART

GENERAL COMPANY

51 MELCHER STREET

BOSTON

Liberty 2-9170

MANNO STUDIOS



charts, slides, sales portfolios, brochures

8 EAST 48 STREET . PLAZA 3-3938

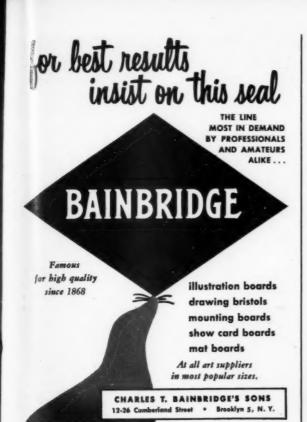
trade talk

ART DIRECTION CLEVELAND: Larry
Gray, forme: y ont

director at Lang, Fisher and Stashower, and Dan Gallagher, formerly a free-lance, are now art directors at McCann-Erickson . . . DETROIT: Kenneth J. Lockwood to Beti ridge & Co. as creative director . . . Robert E. Wilson. formerly with Maxon Inc., to Ruthrauff & Ryan as AD . . . HARRISBURG, Pa.: Bill Woick previously AD with Pfaus-Finkle, Tranton. N. J. named art director for Capital Products ... NEW YORK: Jack Marshad, formerly with Cowles magazines, to E. A. Korchnoy Lid. as AD . . . Ralph J. Finch Jr. is now art director of American Weekly . . . Donald Young joined John W. Shaw Advertising as AD . . . George J. Leibman Jr., formerly AD, Wm. H. Weintroub, now executive AD of Herbert C. Leach Studios . . . Ernest Conrad to Kudner Agency Inc. as art director . . . Arnold Roston, AD at Mutual Broadcasting System, has taken on additional duties as associate director of advertising and promotion . . . Jacqueline Ryan from Benton & Bowles to Foote, Cone & Belding as art coordinator . . . Change of art directors at Argosy magazine: Bernard White replaces Len Leone, who resigned; Morton Mace becomes assistant AD replacing Sy Sakin . . . SAN FRANCISCO: Fred Herschleb now with Honig-Cooper Co. as AD . . . ST. LOUIS: Robert E. Ruther, formerly AD, Royer & Roger, now AD at Krupnick & Assoc. . . .

ART & DESIGN MIAMI: M. H. Rudolph Studio has

moved from 118 E. 28 St. to Miami . . . LOS ANGELES: Former art representative Le Ora Thompson is now national director of sales for Playhouse Pictures, TV animation ... NEW YORK: Jack Williamson and Rick DiFrance have formed DiFranza-Williamson Associates at 10 E. 49 St., for lettering, illustration, design; PL 5-0474 . . . Bee Photo Service has opened a new branch at 270 Park Ave., Bldg. G. PL 3-8837, featuring photostats and photolettering. Other branches are at 10 E. 52 St. and 185 Madison. Paul Indyke is president of the organization . . . C & I Art School awarded \$5000 in scholarships to high school students in advertising design, cartooning, editorial illustration and technical illustration . . Norman Rockwell recently illustrated a series of ads for the National Bank of Commerce of Houston, through Rives, Dyke & Co. . . . Concord Artist Materials opened at 184 Lexington Ave. by Al Arbett and Ralph G briel LE 2-3740-3799 . . . Tony Paul. lettere and Jerry Cavallo moved to larger quarters at 2 W. 46 St., Rm. 705, JU 2-2830. Tony do s creative lettering; Jerry does flexichrome, arbro retouching . . . SAN FRANCISCO: Shawl Nyeland & Seavey, studio, have tak a the entire fifth floor of 221 Pine St., 3600 and ft. of



How to help a young artist get ahead



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The next time a "young hopeful" asks your advice about a job or a raise... tell him to mail this coupon.

Albert Dorne

The Famous Artists Schools of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. It will help him get shead faster.

Norman Rockwell	FAMOUS ARTISTS SCHOOLS
Stevan Dohanos	Studio 41-T, Westport, Conn.
Horald Von Schmidt Peter Helck Fred Ludekens	Send me, without obligation, information about the courses you offer.
Al Parker Ben Stahl	Mr. Age
Robert Fawcett Austin Briggs Dong Kingman Albert Dorne	Miss (PLEASE PRINT)
	Address
	CityState

consultant designers

to

BUSINESS

ADVERTISING

INDUSTRY



ANNUAL REPORTS

PHARMACEUTICALS

Gevral

ALBUM COVERS





Hal Zamboni & Associates

218 MADISON AVENUE, NEW YORK 16

MURRAY HILL 4-1692

NO PUTLE

to us..whatever your industrial art problem

Lester H. Greer

ELDORADO 5-3985

145 EAST 52nd STREET

NEW YORK 22, N. Y.

140 East 39th Street
New York 16, New York
MUrray Hill 3-8625

Art Department Incorporated

A complete studio service

Design illustration Lettering Retouching Mechanicals

trade talk

space . . . Staniford Sandvick designed the SAAD announcement of the "Artisenball und Froulein Frolic"-mighty clever . . .

AOVERTISING Joseph L. Brotherton is PROMOTION

now advertising and sales promotion man-

ager, S&W Fine Foods, Inc., San Francisco ... Jack E. Schlegel. formerly sales promotion manager, Bendix Home Appliance division Avco Mfg. Corp., now housewares sales promotion manager of Ekco Products Co., Chicago . . . James J. Clarke, previously with Magill-Weinsheimer, now SPM, Ramset division, Olin Mathieson Chemical Corp., Cleveland . . . Fred Reinhart to SPM, Metropolitan Sunday Newspapers Inc. . . . James L. Parker, formerly assistant AM, Wheeling Steel Corp., to AM, Lowe Brothers Co., Dayton . . . Torrence M. Hunt appointed ad manager, Aluminum Co. of America, Pittsburgh . . . Dan Tobias, previously with Dallas Times Herald, now AM, Browning-Ferris Machinery Co., Dallas . . . Kirk LeMoyne Billings upped to vice president in charge of advertising at Emerson Drug Co., Baltimore . . . Ian W. Beaton appointed merchandising manager, AC Spark Plug division of General Motors . . . Francis E. Gorman, formerly merchandising manager, Philip Morris & Co., now ad director, Nehi Corp., Columbus, Ga. . . . Ray Mee appointed AM & SPM of A. Brandt Co., Fort Worth . . . George W. Sutton advanced to ad manager of Schenley International Corp. . . . Keith E. Dresser advanced to sales promotion manager of soap division of Colgate-Palmolive Co. . . . Dunlany S. Smith appointed AM & SPM of Alfred D. McKelvy Corp. . . . Edward Whitney appointed director of advertising for Pfizer Laboratories division of Chas Pfizer & Co.; Aiken Toffey succeeds him as ad manager; Norman Sprei becomes assistant AM ... Carl Englund, formerly with advertising department of New York Central Railroad. is now AM and SPM, air and wholesale division. United Parcel Service . . . Tom Quinlan to advertising brand manager, Playtex Family Products division, International Latex Corp. . . . Gold Leaf Pharmacal Co., New Rochelle, N. Y., named Marvin J. Flam export sains and advertising director . . . Eugene V. Connett to ad director of Carpet Institute, Inc.: wa: with Ogilvy, Benson & Mather . . . Richard Silverman, formerly with Remington Rand, no: AM, Universal Atomics Corp., NYC.. Jesse J. Goodman from Flexees Inc. to AM and SPM, Premier Knitting Co. and its affiliate Dunkirk Sportswear . . . Scholastic Magazines appointed John F. Carter promotion manager ... Isabelle Smullen named ad manager of Globe Hoist Co., Philadelphia . . . Allan Greenberg to Doyle Dane Bernbach as director of research . . . Robert J. Piggott from

Just Between Us

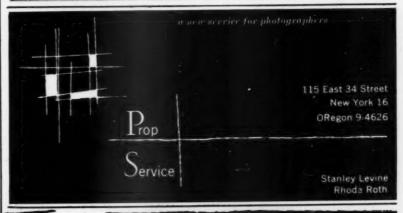
"What's the difference if I give this job to you or to some other studio?" an Art Director asked us recently. "You all offer about the same kind of talent."

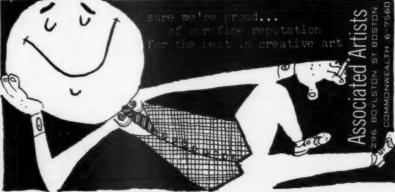
"Correct!" we answered, "But in a nutshell, the difference is service: absolute promptness, dependability and intelligent interpretation. We're one of the studios that always give it."

Call Tosca for fine, fast service

TOSCA STUDIOS

Art and Photography 41 East 42nd Street MU 7-2172













Fashion photography

Ferdinand Vogel

424 Madison Ave., NY 17 PLeza 9-1930

trade talk

director of advertising for Grove Laboratories to Ralston Purina Co. as grocery products a manager . . . Oxford Paper Co. named Joseph H. Magruder advertising manager . . . David Palmer, formerly with Morse International now merchandising director of Erwin, Wase & Co. . . Alan Holt to Binney & Smith a director of advertising and sales promotion .

AGENCIES Freitag Advertising Agency has become a division of Burke Dowling Adams, Inc., Atlanta. Joseph V. Freitag will form a partnership with Kathryn McGowan, former VP of the agency, under the name of Freitag & McGowan, advertising consultant, and will serve all former Freitag clients. Full staffs will be retained; offices will be concentrated at 992 W. Peachtree St. N.W., new offices of Adams . . . Carl Reimers Inc. has been absorbed by Borell & Jacobs Inc., New York. Carl Reimers becomes a senior VP; Reimers quarters at 350 Fifth Avenue are retained . . . The Halpern Advertising Agency has moved to 152 W. 42 St., NYC. . . . Charles B. Keiser resigned as a partner of Morse Advertising, Scranton, and formed his own agency . . . Hirshon-Garfield Inc. has consolidated with Peck Advertising. New York. There will be an enlargement of

Peck personnel in both New York and Los

Angeles offices . . .

ACCOUNTS Westinghouse Electric Corp. from Fuller & Smith & Ross to McCann-Erickson . . . Canadian Petrofina Ltd. to McKim Advertising, Montreal . . . Philadelphia Daily News to Weightman Inc. . . . Red Coach Grills named BBD&O, New York, to handle its advertising . . . Kaylon Inc. appointed Amos Parrish . . . Elgin National Watch Co. to Waldie and Briggs, Inc., Chicago Arvey Corp. to Aubrey, Finlay, Marley & Hodgson Inc., Chicago . . . Berghem Fabrics Inc. to Harold J. Siesel Co. New York . . . Vitacolor now with Hanford & Greenfield, Rochester . . . Magnetic Recorder & Reproducer Corp. to Benham Advertising, Philadelphia . . Dictograph Products Inc., Long Island, appointed Doyle Dane Bernbach to handle its Acousticon hearing aids . . . White Sewing Machine Co. to Fuller & Smith & Ross, Cle 19land . . . Hartmann Luggage Co. switched to McManus, John & Adams, Bloomfield His, Mich. . . . S. M. Frank & Co., which recently bought Kaywoodle Co. and its subsidic y. Kaufman Bros. & Bondy, appointed E. T. Howard Co. Grey was the agency formally ... Stylekraft Knitwear to Rehbock Adver sing . . . Supima Association of America 'o Douglas D. Simon . . . Frankfort Distillers C's Hunter and Wilson brands shift to Dohe: 1. Clifford, Steers & Shenfield . . . Americ B

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Viscose Corp. to N. W. Ayer, Philadelphia Sears, Roebuck & Co., Chicago, to Remsen Advertising, New Haven, Conn., for J. C. Higgins sporting firearms . . . Amana Refrigeration Inc. from Ruthrauff & Ryan to Mac-Farland, Aveyard & Co. . . . Maytag Co. will leave McCann-Erickson now that that agency handles the Westinghouse account . . . Parker Pea Co. appointed Tatham-Laird, Chicago, replacing J. Walter Thompson . . . Monroe Calculating Machine Co. moved from L. H. Hartman Co., New York, to Chas. W. Hoyt Co. . . L. Sonnenborn Sons Inc. to St. Georges & Keyes Inc. . . . Atlantic Products Co. now handled by Al Paul Lefton Co. . . . Franklin Bruck has taken over the Simplicity Patterns account from Grey Advertising . . . Sudler & Hennessey will handle Walker Laboratories advertising . . . Chanel Inc. to William H. Weintraub . . . Adam Hat Stores and Shirtcraft Inc. to Lee-Friend Advertising . . . Zotox Pharmacal Co., Stamford, Conn., to Erwin, Wasey of Canada Ltd., Toronto, for its Canadian products . . . Merkin Paint Co. to The Rockmore Co. for paints and varnishes . . . Bonnie Dog Food Co., Sacramento, named Roy S. Durstine Inc. . . . Bankers Trust Co. has turned its account over to Donahue & Coe ... Lewin, Williams & Saylor has been appointed to handle advertising for Encyclopedia Americana . . . Russell, Burdsall & Ward Bolt & Nut Co. named Marsteller, Rickard, Gebhardt & Reed, New York, to handle its advertising . . . The Normandie Imports division of Art and Design Workshop Inc. to Norman D. Waters & Associates for its Longchamp sportsman's pipe . . . All-Rite Pen Co., Hackensack, N. J., to Leber & Katz . . . Apsco Products Inc. to J. P. Shelley & Associates for its new product, The New Home Waste Disposal . . . Noma Spray, division of Noma Lites Inc., appointed the Charles Anthony Gross Advertising Agency to handle advertising for its new product, the Underground Lawn Sprinkler System . . . W. Swanhouse Sons Inc., of Magnolla, Arkansas, has appointed the Wexton Co. to launch its campaign for Olympian sportswear coat and related advertising . . . Puritan Sportswear Corp., Altoona, Pa., to Hicks & Greist . . . Miami High Life, distributors of Miller High Life Beer, to Charles Antheny Bross Advertising . . . Concord Oil Corp. appointed the Wexton Co. . . . Wilson Rubber Co. will be handled by L W. Frolich . . .

CAMPAIGNS Schenley launched a season long promotion tie-in with summer sports with a special baseball section in Hearst newspapers. Sections were prepared by sports staffs of local papers used. Advance copies were distributed in bars, package stores and at ballparks... big drive for Toastmaster Products started with a "giftchange any black & white to color ... any color

FLEXICHROME

Now you can transform black & white illustrations, photos or other material to full color flexichrome prints... get the *exact* color...no retakes necessary.

Performing flexichrome magic is but one of the many miracles in color craftsmanship. Kurshan & Lang color services include:

- EKTACHROME PROCESSING
- DYE TRANSFER CARBRO Reproduction Color Prints
- DUPLICATE TRANSPARENCIES
- ENGRAVER'S MECHANICALS
- SEPARATION NEGATIVES
- . MASKING / PRINTON / SLIDES



Get all the first hand facts on Kurshan & Lang's amazing variety of color services. Write or phone for new Data Handbook. Contains: answers to complex color problems, time schedules, prices, production information, etc. No charge, of course! L. ZOREF, Associate

Kurshan & Lang 10 East 46 St., N. Y. 17, MU 7-2595

we speak a graphic language to our clients**

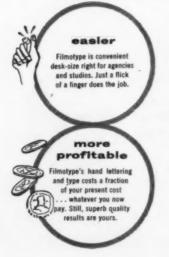
** Marc Brody, Art Director, Decca Records



walter a. lowen placement agency: 420 lexington ave. new york city/mu 9-2630 First agency to have a separate art department headed by an art expert, caroline fleischer

Art Director & Studio News / June 1955





Filmotype fits your business plans, too. If you spend \$45 a month, for hand lettering, a Filmotype can be yours at no investment! See why hundreds of agencies and studios use and depend on the Filmotype. Write for a free demonstration and details. Do it today.

FILMOTVPE

Dept. D . 60 W. Superior St. . Chicago 10, III. 4 W. 40th St. . New York 18, N. Y.

trade talk

for-brides" slant. Will continue all through the year reaching peak for Christmas . . . Grey Advertising is agency for the Frank H. Lee

hat ads scheduled for the Fall in Collier's. Esquire, Sports Illustrated and Voque . . . new Parker Pen drive is featuring the light pressure of the "51." First ad was the mousetrap copy shown in the news section of this issue . . . new in the U. S. market is Sligo. Ltd., importer of Irish tweed sportswear for women. Agency is Bozell & Jacobs . . . Park & Tilford has started a new series of ads for its Vat 69 Scotch, via Storm & Klein . . . new frozen soup line of Crosse & Blackwell will be promoted through J. M. Korn & Co., Philadelphia . . . close to \$5,000,000 will be spent by Publicker Industries liquor subsidiaries this year. That's a 50% boost over '54 schedule . . . national drive for wax paper being handled by Ruthrauff & Ryan for the Waxed Paper Merchandising Council . . . Dave Ballard, the 7' 7" robot man of Captain Video fame, is the model in the Merkin Paint Co. ads, prepared by the Rockmore Co. . . .

PHOTOGRAPHY Photographer Nicholas Guida has moved to a larger studio with I. J. Becker of 480 Lexington Avenue, New York . . . Recent party in honor of Ben Duffy, president of BBD&O, was given by his brother, John J. Duffy (rep. for Beattie Watts, photographer) . . . Magnum has added W. Eugene Smith, war correspondent, to its photographer-family . . . Eastman Kodak has awarded 34 fellowships for advanced study in physics, chemistry and chemical engineering . . .

TELEVISION Jon Fernandez, formerly with Cecil & Presbrey, has joined the production staff, TV-radio department, Needham, Louis & Brorby, Inc., New York . . . Tom Whitesell appointed production supervisor at Transfilm Inc. . . . Donald C. Arries, formerly with Campbell-Ewald and Leo Burnett Co. has joined the radio-TV dept., N. W. Ayer & Son, Chicago . . . Mal Thompson from Transfilm to BBD&O as TV producer . . . Lee Foley has joined Kling Film Productions as visual coordinator . . . Ray J. Mauer to Geyer Advertising as director of radio and TV . . . Public Relations, its Story, a slidefilm produced for the Aluminum Co. through Fuller & Smith & Ross by Kling Film Productions, won a Merit Certificate Award in the Golden Reel Film Festival . . .

EXHIBITIONS Associated American Artists Galleries: through June 30, 34th Annual Exhibition of Advertising and Editorial Art of the New York Art



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trade talk

Directors Club . . . A. I. Friedman Inc. (New York): June, humorous illustrations and line drawings by Lita Scheel . . . Brooklyn Museum: through June 12, 18th International Water Color Biennial . . . Mi Chou, Associated Chinese Artists, 320-B W. 81 St., NYC: through June 30, ceramics by Katherine Choy; photography by Hua Li . . . Museum of Modern Art: through June 12, textiles and ornamental arts of India; through Aug. 7, 22 European Painters & Sculptors (concurrent with Whitney Museum's 35 American Painters and Sculptors); through Sept. 5, paintings from private collections . . . New York Public Library: June, The Human Face-5 Centuries of Portraits from Durer to Chagall, prints . . .

DEATHS Prof. Waldemar Raemisch, sculptor and head of the Sculpture Department of the Rhode Island School of Design . . . Alexander E. Katz, president of the Ohio Art Materials Co. of Cleveland.

what's new

(continued from page 34)

REPORT ON THE COLLEGE MARKET. Time, Inc. has issued a comprehensive report of the extent of the college market and what it means to advertisers. Time made surveys and used other survey sources to obtain the information that is contained in the report. It notes that in the last fifty years the college graduate population has increased eleven-fold - to seven millions. It is expected to double in the next twenty years. 79% of Time subscribers are college educated, the report notes.

The survey also lists advertisers who use college newspapers and magazines, industry's increasing demand for college-trained people, starting salaries for college trainees and a list of companies which actively recruit college seniors.

FRAMING ASSEMBLY. The Minute-Mount assembly for framing photographs, paintings or drawings consists of a reversible mount board, white on one side and gray on the other; a glass; channeled edgingstrips of clear Tenite butyrate plastic; and a special hanger which attaches to the back of the board. It is available in a 16" x 20" size. The picture is sandwiched between the glass and board and the strips are clipped into place around the four sides. For further information, write Minute-Mount Corp., 527 Lexington Ave., New York 17.

(continued on page 120)



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what's new

(continued from page 119)

SELF-MOUNTING PHOTOSTATS. Tacky-Stats are available with pressure-sensitive adhesive backing from Williams & Meyer Co., 630 S. Wabash Ave., Chicago 5, Ill. Samples may be obtained from the company.

HOW TO ORDER PHOTOSTATS. A new 16-page booklet entitled "So you think you know how to order photostats" has been published by Admaster Prints, Inc., 1168 Sixth Ave., New York. Booklet provides information on sizing, marking, ordering and prices. There are suggestions offered to save the photostat user time, effort and money. The booklet discusses the range of services offered by a photostat house. It is available without cost.

NEW SHUTTER FOR SPEED GRAPHICS. Speed Graphic press cameras can now be supplied with a new Compur shutter. Heretofore the Speed Graphics have been equipped with a 127mm Kodak Ektar f/4.7 lens in Supermatic X shutter with the bi-post sync connector. The Compur has speeds from one second to 1/400th plus T & B. It is equipped with a press focus lever and an ASA bayonet synchronizer fitting.

CERAMIC TOOLS. New ceramic scraper tools and sets have been introduced by X-acto Inc., 48-41 Van Dam St., Long Island City, N. Y. The scrapers have interchangeable and replaceable blades and accommodate any of six English scraper points.

LABEL SAMPLE KIT. The Allen Hollander Co., 385 Gerard St., New York, has compiled a "Modern Label Sample Kit." It is composed of a wide assortment of labels for industry, merchandising, advertising, packaging, display, etc. It contains pressure-sensitive, Kromkote, heat-seal labels and tapes, dispensers for Abel-Stik as well as special types of labels for application to plastics and cellophanes. There are many other types also included. Samples of the kit may be obtained from the company.

LETTERING BROCHURE. Flexo-lettering Co. has just issued their newest brochure on trick photography. Hundreds of examples are illustrated and copies may be had upon request: 220 E. 23 St., New York.

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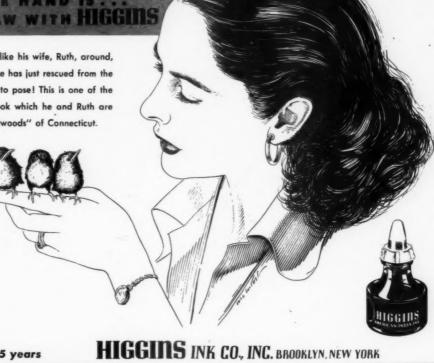
since his student days

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booknotes

THE UNIVERSAL PENMAN. George Bickham. Dover. \$8.50.

A facsimile reproduction of 1743 edition of penmanship, flourishes and calligraphic styles engraved by George Bickham in the early 18th century. He was a great engraver of the work of contemporary masters and was himself a master penman. This is the largest compendium of its kind, includes 212 plates and page size is 9x1334. To art directors this book offers a priceless collection of decorative borders and flourishes that may be reproduced without permission or royalty payment, as well as a wealth of material for study and inspiration.

PENROSE ANNUAL 1955. Edited by R. B. Fishenden. Hastings House. \$8.50.

The 49th volume of this international review of the graphic arts is blending of technical articles on new graphic arts techniques and materials, general articles on art, typography, lettering, and fine reproduction, and beautifully printed inserts. The illustration section contains 23 inserts including menus, Bible pages, letterheads, book and publication covers and pages Illustrations accompanying the text show lithographs and posters, work of French illustrators, artists, and graphic artists; examples of typography and layouts of Will Bradley; calligraphic styles and new typefaces and includes a special article on "The Art of Werner Bischof."

PRINTING AS AN ART. Ray Nash. Harvard University Press. \$6.00.

A history of the Society of Printers, Boston. This volume, published on the 50th anniversary of the society, briefly surveys the development of printing processes, typographic styles and the arts and crafts movement during this period. 80 illustrations show full range of the Society's work.

HOW TO MAKE AND RUN DEEP-ETCH PLATES.
Robert F. Reed. Lithographic Technical Foundation. \$6.40 to non-members.

A detailed report on the latest techniques in making and running aluminum deep-etch offset plates. (Zinc plates are covered in LTF Bulletin 804). Includes formulary, testing techniques and alternate methods as well as a list of troubles, their causes and remedies.



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A SHORT DICTIONARY OF FURNITURE. John Gloug. Studio-Crowell. \$8.95.

Fully illustrated, descriptive record of furniture from Norman times to the present. The entries include terms relating to design, structural methods and materials used in making English and American furniture. The age and derivation of the names and terms are given. There is a section on books and periodicals on furniture and design.

630 illustrations, many of which are specially drawn by Ronald Escott.

INSANITY, ART, AND CULTURE. Frances Reitman. Philosophical Library. \$3.75.

In this study Dr. Reitman deals with the diagnostic value of psychotic paintings. It is not written exclusively for the medical field; it seeks to understand the factors that affect artistic communication and those that affect the art of the mentally ill. He examines psychotic art of several cultures and suggests that the form and stylistic approaches depend largely on cultural factors rather than degree of mental illness.

MAKE YOUR OWN STEREO PICTURES. Julius B. Kaiser. Macmillan. \$5.95.

A how-to book with specific and practical instruction and a minimum of optical theory. Clear for the beginner, also features data on purchasing or improvising of equipment.

AN INTRODUCTION TO ETRUSCAN ART by P. J. Riis, Philosophical Library, \$10.00.

In this scholarly analysis of Etruscan art of the last six centuries B.C., Professor Riis examines the interchange of influences in Greek, Roman and Etruscan art. He describes the development of the distinctive Etruscan art forms and illustrates them with 123 photographs of sculpture, painting, ceramics and architecture. They are keyed to the text, which comprises the first 144 pages of the book. An extensive bibliography is given after each chapter and there is a complete index.

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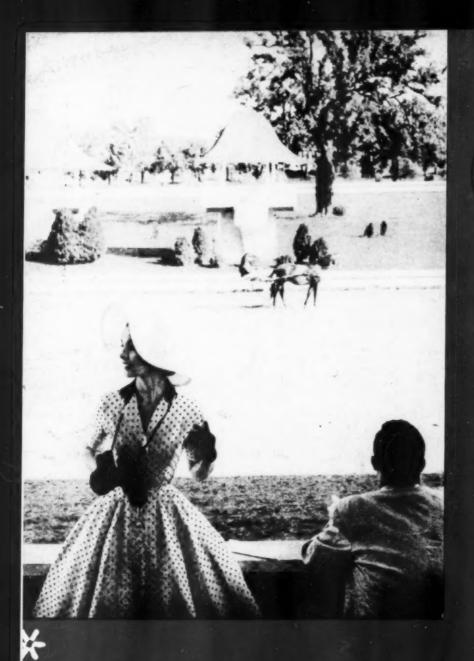














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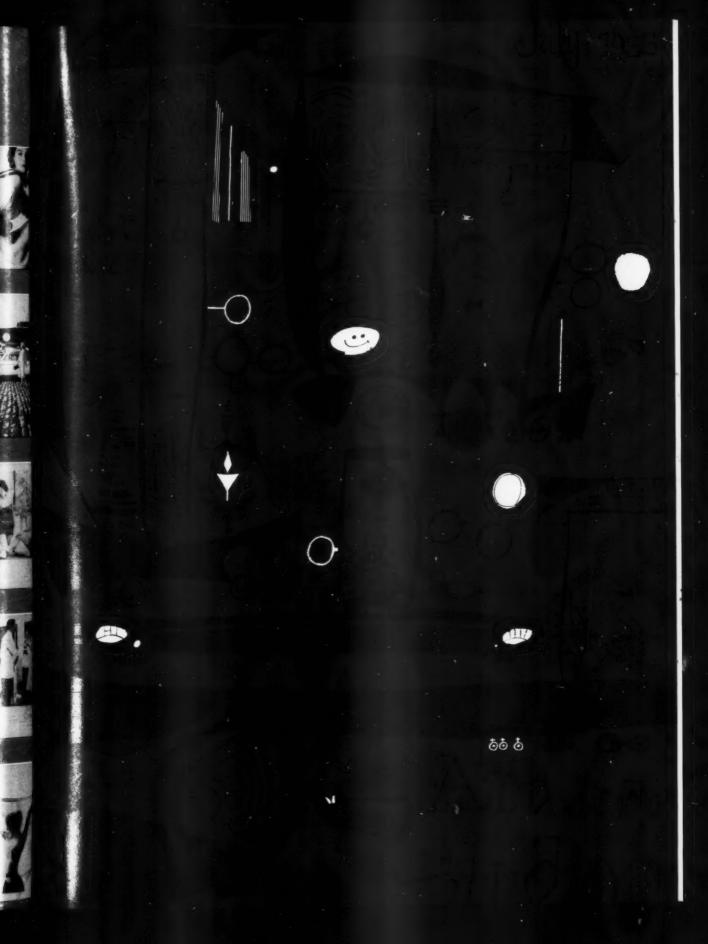
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